

**Begins this issue - Exclusive Vinnie Moore masterclass!**

**Learn to play like the experts!**

[www.guitartechniques.com](http://www.guitartechniques.com)

# guitar

## TECHNIQUES

[www.intermusic.com](http://www.intermusic.com)

**STEVE  
VAI**

**'Die To Live'**

**Find your fretboard's  
flashpoint!**

**SONNY LANDRETH**

**The slide guitar maestro talks to gt**



## Workshops:

- Minor II V I Jazz Soloing
- Targeting Chord Tones
- Using Your Trem Bar
- Rock Solo Study

## Transcribed:

- 'Die To Live' - **Steve Vai**
- 'In The Light Of Common Day' - **Phil Keaggy**
- Favourite Licks - **Vinnie Moore**
- 'Born In Chicago' - **Mike Bloomfield**
- 'My Funny Valentine' - **Rogers and Hart**
- 'Queen Elizabeth's Galliard' - **John Dowland**



FEBRUARY 2001

£4.99



02

9 771352 638067



# guitar

TECHNIQUES

16

# Steve Vai

'DIE TO LIVE'

34

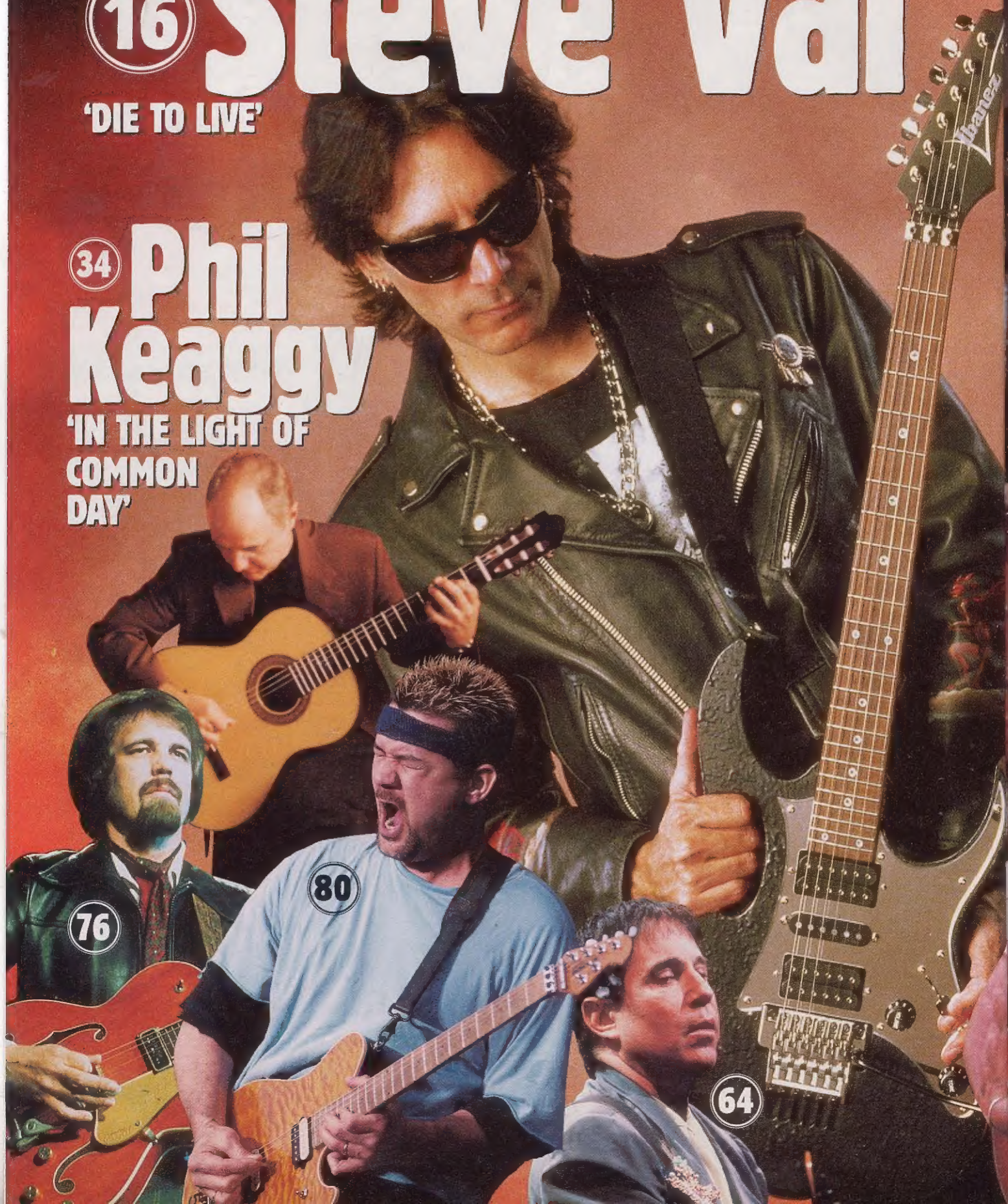
# Phil Keaggy

'IN THE LIGHT OF  
COMMON  
DAY'

76

80

64





## this month

### PLAYER PROFILE

#### 12 sonny landreth

A heady mix of Cajun, Zydeco and country blues – **gt** talks to the southern slide king

### MUSIC

#### 16 steve vai

The guitar overlord brings you guitar overload – run to the shelter!

#### 28 vinnie moore

Vinnie guides you through some very special licks to prepare you for next month's solo

#### 34 phil keaggy

Unreal acoustic guitar virtuosity on 'In The Light Of Common Day'

#### 42 martin taylor

There's still time to practise this version of 'My Funny Valentine' before the 14th!

#### 50 john dowland

The finest lutenist from the Renaissance brings you 'Queen Elizabeth's Galliard'

#### 56 mike bloomfield

To mark the 20th anniversary of his tragic death, a tribute to a late great bluesman

### WORKSHOPS

#### 64 targeting chord tones

Introduce an African vibe into your playing by using triads

#### 70 minor II V I soloing

Life in the jazz lane takes a minor turn

#### 76 using your trem bar

Don't just leave it hanging – go on, give it a wiggle!

#### 80 rock guitar study

A fitness study to get those rock pyrotechnics up and running

### REGULARS

The usual suspects line up at your convenience

6 cd contents

8 news

10 letters

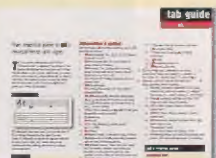
89 tab explained

94 readers' ads

### how do I read tab?

#### the **gt** guide

Simply turn to page 89 and all will be revealed in our handy **gt** Tab Guide. You'll wonder how you lived without it...



### what's on the cd?

Turn to the next page for a full run down

cover: robert knight/redferns cd image: richard ecclestone

## 28 Vinnie Moore Masterclass



### DAVID'S EDITORIAL

## from the top

I recently went out on the road again for a week-long tour – something I haven't done in ages. It reminded me that whilst on tour, you spend 23 hours at the mercy of motorways, unfathomable inner city one-way systems, hotel and restaurant staff, various personnel at the venue concerned – all for a one-hour performance! The lifestyle is a sort of 'Groundhog Day' experience in that every day is the same: check out of hotel, travel to the next gig, check

in to another hotel, try to find somewhere to eat, hunt down the venue, soundcheck, play the gig, find somewhere else to eat, retire to the hotel, find the bar, go to bed and try to sleep.

You rarely get much time to yourself, never get to look around the cities in which you find yourself and end up road weary and

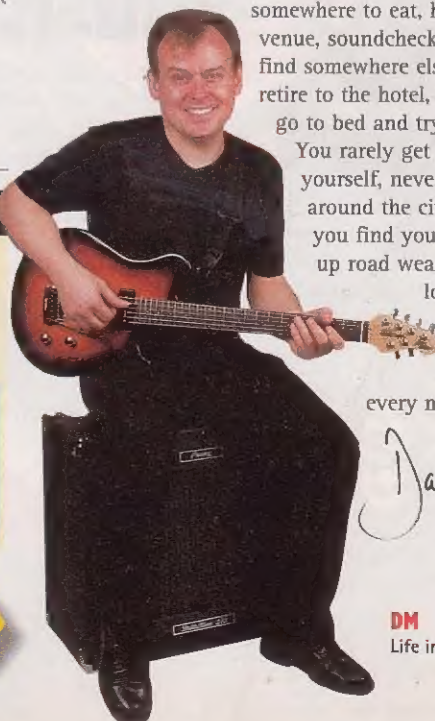
longing for home. But, you know what? I loved every minute!

David

David Mead,  
Editor

DM

Life in the fast lane?



50

12

70

42

Paul  
Butterfield  
'BORN IN  
CHICAGO'

54





# this month's cd

Shrapnel shredder Vinnie Moore takes centre stage with an exclusive demo of some awesome licks...

### track 1

**Introduction/  
Tuning Notes**

© 2000 Widdle Music

### track 2-4

page 16  
**rock**

**Steve Vai**  
'Die to Live'  
2. Introduction  
3. Full track  
4. Backing track

### track 5-24

page 28  
**rock**

**Vinnie Moore**  
**Masterclass**  
5. Solo  
6. Lick 1 intro  
7. Lick 1 fast  
8. Lick 1 slow  
9. Lick 2 intro  
10. Lick 2 fast  
11. Lick 2 slow  
12. Lick 3 intro  
13. Lick 3 fast  
14. Lick 3 slow  
15. Lick 4 intro  
16. Lick 4 fast

17. Lick 4 slow  
18. Lick 5 intro  
19. Lick 5 fast  
20. Lick 5 slow  
21. Lick 6 intro  
22. Lick 6 fast  
23. Lick 6 slow  
24. Outro

### track 25-26

page 34  
**acoustic**

**Phil Keaggy**  
'In the Light of  
Common Day'  
25. Introduction  
26. Full track

### track 27-28

page 42  
**jazz**

**Rogers and Hart**  
'My Funny Valentine'  
27. Introduction  
28. Full track

### track 29-30

page 50  
**classical**

**John Dowland**  
'Queen Elizabeth's  
Galliard'  
29. Introduction  
30. Full track

### track 31-34

page 54  
**blues**

**Mike Bloomfield**  
'Born in Chicago'  
31. Introduction  
32. Full track  
33. Backing track 1  
34. Backing track 2

### track 35-37

page 64  
**theory**

**Soloing African Style**  
35. Introduction  
36. Full track  
37. Backing track

### track 38-40

page 70  
**beginners**

**Soloing over the  
Minor II V I**  
38. Introduction  
39. Full track  
40. Backing track

### track 41-43

page 74  
**country**

**Twang-bar Techniques**  
41. Introduction  
42. Full track  
43. Backing track

### track 44-46

page 80  
**theory**

**Working Out**  
Rock Presentation  
44. Introduction  
45. Full track  
46. Backing track

### what's the key?

#### the gt rating system

Every transcription or lesson in **gt** is graded according to its level of difficulty and is shown on a scale which looks like this:

#### rating info



#### rating: easy/moderate

A complete doddle, but for the party!

Underneath you'll find an explanation of the rating. The overall rating might be 'moderate', say, but the music may contain several easy sections. If so, we'll let you know. The ratings go from 'beginner' to 'hard'. We try to keep every issue of **gt** well balanced, so there is always something for players of every level of ability to work on in the magazine every month. Honest!

### PHIL'S EDITORIAL

## music dude

**W**e've been trying to get Vinnie Moore over to the **gt** studios for quite a while and he made it at last. This issue (and next month's, too) gives you an insight into how this awesome player thinks and plays and we think it's one of the best masterclasses so far.

Apart from that - what can I say about Steve Vai that hasn't been said already? There is always a controversy when we run one of his pieces, some readers accusing us of featuring him every month, but this is the first time since May 2000!

*Phil*

Phil Hilborne  
Music Editor



# guitar

TECHNIQUES

Future Publishing,  
30 Monmouth St, Bath BA1 2BW  
TEL 01225 442244  
FAX 01225 462986  
E-MAIL [guitar.tech@futurenet.co.uk](mailto:guitar.tech@futurenet.co.uk)  
WEBSITE [www.guitartechniques.com](http://www.guitartechniques.com)

EDITOR David Mead  
MUSIC EDITOR Phil Hilborne  
PRODUCTION EDITOR Lewis Brangwyn  
ART EDITOR Colin Nightingale

MUSIC ENGRAVING  
Chris Francis, James Brennan  
COVER DISC MASTERING Adam Crute  
CONTRIBUTORS THIS ISSUE  
Guthrie Govan, Geoff Whitehorn,  
Dave Kilminster, Lee Hodgson, Eric  
Roche, Jamie Humphries, Richard  
Stokkerei, Shaun Baxter

ADVERTISING MANAGER Rob Last,  
SENIOR SALES EXECUTIVE Andy Morris

PROD CO-ORDINATOR: Ruth Huchrak  
PRODUCTION MANAGER: Matthew  
Gregory CIRCULATION: Mandy Joseph  
PRODUCT MANAGER: Annabel  
Parmenter PRINT SERVICES  
CONTROLLER: Michelle Nicholls

GROUP PUBLISHER Jon Bickley  
PUBLISHER Katherine Raderecht  
MANAGING DIRECTOR Mike Frey

LICENSING ENQUIRIES  
International Licensing Manager:  
Chris Power. e-mail:  
[chris.power@futurenet.co.uk](mailto:chris.power@futurenet.co.uk)

CUSTOMER SERVICES 01458 271116  
SUBSCRIPTIONS Future Publishing,  
Freepost (BS4900), Somerton,  
Somerset TA11 6BR  
Tel: 01458 271116  
SUBSCRIPTION RATE: 12 issues (UK)  
£47.17 (£43.35 DD) Europe & Eire  
£71, Rest of the world £81 E-MAIL  
[music.subs@futurenet.co.uk](mailto:music.subs@futurenet.co.uk)  
ORDER BACK ISSUES BY E-MAILING  
[backissues@futurenet.co.uk](mailto:backissues@futurenet.co.uk)

PRINTED AND BOUND IN THE UK BY  
ET Heron Print  
NEWS TRADE DISTRIBUTION  
Future Publishing ISSN 1355/50-49  
© Future Publishing 2000

All contributions to **guitar techniques** are submitted and published on the basis of full assignment of copyright, unless otherwise agreed in advance and in writing. No part of this magazine may be reproduced, stored in a retrieval system or resold without prior consent of the publisher.



Future Publishing Ltd is part of  
The Future Network plc.

The Future Network serves the information needs of groups of people who share a passion. We aim to satisfy their passion by creating magazines and web sites that offer superb value for money, trustworthy information, multiple ways to save time and money, and are a pleasure to read or visit. This simple strategy has helped create one of the fastest-growing media companies in the world: today we publish more than 130 magazines, over 45 magazine web sites and eight specialist web networks from offices in seven countries. The company also licences 52 magazines in 26 other countries. The Future Network plc is a public company quoted on the London Stock Exchange (symbol: FNET).

Chairman: Chris Anderson  
Chief Executive: Greg Ingham  
Finance Director: Ian Linkins  
Tel: +44 (0) 1225 442244  
[www.thefuturenetwork.plc.uk](http://www.thefuturenetwork.plc.uk)

Bath London Milan Munich New York Paris  
Rotterdam San Francisco Tokyo Wrocław

ABC Mc Bureau of Circulations. Registered  
Circulation:  
15,307 (Jan-June '00)



# news

No need to keep your ear firmly rooted to the ground any more – **gt**'s got all the news



## rollicall

(L-R) Tom Kerstens, artistic director of the IGF, Barbara Brown and Carol Campbell from Crossroads, **gt** editor David Mead and *Guitarist* ed Neville Marten.

## blues played - dues paid!

If you cast your mind back to August 2000 and the International Guitar Festival in Bath, you may remember a concert in aid of Eric Clapton's Crossroads Foundation charity. The concert featured **gt** stalwarts Phil Hilborne, Geoff Whitehorn and David Mead, with Neville Marten from *Guitarist* magazine, playing alongside Bernie Marsden and Gary Moore in a celebration of Clapton's music. Also, a Fender Clapton Strat was raffled to raise even more money for the drug and alcohol rehabilitation facility based on Antigua in the West Indies.

After doing our sums, we gathered together to officially hand over a cheque for £5837.01 to Crossroads, before going out for a slap-up meal at a local Mrs Miggins'!



carol farworth v2

## originals discovered

Rock'n'roll mayhem came to legendary London venue The Mean Fiddler on 25th November last year when the finals of the Undiscovered Originals band competition rolled into town. Sponsored by Miller Original Draft and Yates's Wine Lodges, in association with The Future Network, Undiscovered Originals is fast becoming the hottest new talent contest in the land. The bands competing in the finals were Callahan, Mad Cow Doctors (MCDs), One Hot Puppet, and the eventual winners 3 Mile Smile. Luminaries on the judging panel included Andy Rourke and Mike Joyce, the legendary rhythm section from 80s icons The Smiths. 'All the bands worked extremely hard,' commented Joyce. 'It was hard to fault any of them.' The winners get to grab £2500 in prizes donated by music equipment giants Yamaha. This figure will be matched by Future. In addition, Boxtree studios will be supplying free studio time to the winning outfit.



Further excitement on the night was caused by the raffling of the backline used in the final. The lucky winners were:

Premier drum kit - Claire Jennings, Liverpool  
Ashdown bass gear - F Ryan, Liverpool  
Peavey 2 x 12 Combo - Robert Gibson, Sunderland

Fender Combo - Chris Coode, London

Listen out for the winning track on the **gt**CD coming soon...



## classical tab

One of the questions we're asked quite frequently here at mission control is, 'Where can I get hold of classical guitar music with tab?'. Up until now it's been the exception rather than the rule that classical

guitar music comes with tab, but thanks to a new book from the Registry of Guitar Tutors, things are looking up. A new book, entitled *The Classic Collection*, containing ten classical guitar pieces in standard notation and tab are now available through all good music stores, or mail order via RGT, Registry House, Churchill Mews, Dennett Rd, Croydon, Surrey CR0 3JH.



**don't miss it!**  
The RGT's Classic Collection

Written by Chaz Hart, the book costs £12.99 and comes with a CD to help learning along nicely.



## intermusic.com

everything you need to make music

### the latest goings-on around the web

■ The silly season is certainly upon us, what with Bob The Builder getting to the top of the charts just in time for Xmas, *Melody Maker* merging with *NME* and Richard Ashcroft being forced to cancel the remainder of his UK tour due to his fall from a stage in Birmingham. However, the prize for the silliest story has to go to cosmetic company Guerlain, who thought it wise to bring out a new perfume called Metallical Needless to say, Lars and the boys are suing...

■ Morley has just brought out the new Steve Vai-endorsed volume pedal, the Little Alligator. It features the studio-silent Electro-Optical circuitry that made the 'Bad Horsie' wah so popular and there's a minimum volume knob which allows smooth transition between rhythm and lead volumes. Should be out over here as you read this...

■ Courtesy of Piedog.com, you have the chance of getting hold of some cool gear in an exclusive competition, and there's also a chance to win some quality time at a top London studio with musicunsigned.com

■ There are tutorials offering buying tips on how to buy your first electric guitar, amp and acoustic as well as reviews of the new albums from the aforementioned Mr Vai and a little-known quartet from Liverpool called The Beatles...

More next month!

Simon Bradley - intermusic.com

## sound wylde

EMG is set to release a new active pick-up to celebrate over one million sales of their active pick-up range. Essentially an EMG-81 and an EMG-85 supplied with longer shaft pots, the EMG-ZW Zakk Wylde model is designed for installation in a Les Paul-style guitar and comes with a signed picture postcard, an autographed pick and a chance to win a Gibson Les Paul Zakk. Nice...

### zakk it up

Fit a new EMG-ZW in your Les Paul



richard ecclesstone

## tokai returns

Fans of Tokai guitars will be overjoyed to learn that the influential brand is returning to shelves in the UK. Back in the early 80s, it was well-built copy-cat guitars such as these that prompted heavyweights Fender and Gibson to introduce the Squier and Epiphone brands to compete against quality six strings with quite significantly lower price tags. The new UK distributor will initially offer a range of Japanese-made copies such as the LS70 (£699) flame-top Les Paul look-alike alongside original models such as the aluminium-bodied Talbo (approx £850). To follow should be lower-priced Korean-made models. We hope to bring you more on this soon...

## bath 2001 - a guitar odyssey

The dates for the International Guitar Festival in Bath have been announced for this year. The contemporary week of the festival will run from the 27th July to the 3rd August and promises to be the biggest and best yet! It's your chance to come along and spend a week in the beautiful surroundings of Bath Spa University College while you mop up guitar instruction from some of the finest tutors around. Many familiar faces from *gt* will be teaching there this year, including Jamie Humphries, Phil Hilborne, Lee Hodgson, Guthrie Govan, Eric Roche and David Mead. The teaching facility will also include jazz guitarist Leni Stern, one of America's top jazz fusion guitarists.

During the week, there will be tutorials, seminars and live performance workshops with the odd celebrity popping in for a masterclass. Regarding the festival theme - A Guitar Odyssey - course leader David Mead said:

"Last year's festival found the guitar at the crossroads - in transition from a time of unprecedented popularity and facing the exciting challenge of an uncertain future. 2001 will witness those first important steps into the new Millennium where creativity and enthusiasm will combine to build on the foundations of the past and lead the way forward. The IGF forms an essential spearhead in the guitar's development with its ongoing commitment to invest in the students of today, shaping them into the players of tomorrow..."

For further information on booking a place at this year's festival, contact Bath Spa University on 01225 875522, or check out the festival website at [www.bathspa.ac.uk/igf](http://www.bathspa.ac.uk/igf).



### but if you can't wait until summer...

The IGF are running three Saturday Sessions at Bath University which will feature tuition during the day, followed by a concert in the evening. The first takes place on Saturday 17th February and the tutors will be *gt*'s Guthrie Govan, Eric Roche and David Mead who will be teaching rock, fingerstyle and blues during the day with a concert by jazz maestro Martin Taylor in the evening.

Further details can be obtained by emailing [mail@guitarfestivals.com](mailto:mail@guitarfestivals.com).

## gt men of rock!

You couldn't walk around last November's Mad About Music show in Birmingham without falling over someone from *gt*! Caught in the act of demonstrating equipment are



Mr Whitehorn

Geoff Whitehorn and Jamie Humphries, but other teamsters present included Phil Hilborne, Eric Roche, Martin Taylor and David Mead.

carol farworth x2



# sound board

Something to rant or rave about? Want to get something off your chest? Drop **gt** a line via post, fax or e-mail and let off some steam!

## jammin' the blues

I have been trying something new recently and I think it is worth sharing. This can be applied to all of the backing tracks on the CD. Before you play the full track of the example, play the backing track without the lead guitar. The idea is to jam along with the backing track and create some new un-influenced ideas. This works really well if you are not familiar with the song. Do not forget to record yourself! To illustrate this point, (I refer to the November 2000 issue) I know who BB King is, but I was not familiar with the song 'The Thrill is Gone', so I played some licks and developed a theme and put together a neat blues tune using the backing track to 'The Thrill is Gone'. I then listened to the full track and was blown away by BB's awesome song and playing. But I still had some great ideas of my own.

If I listened to the full track beforehand I would have been influenced by what I heard and then probably tried to sound like BB King – but failing. Try it!

Milan  
Australia

A lot of very creative ideas can come from jamming with a track 'blind' – hopefully a lot of readers will follow your example!

## kotzen

I don't think you boyz at *Guitar Techniques* really work hard enough. So what about a transcription of Richie Kotzen's 'B-Funk'? That will keep you on your toes. I think Guthrie would be best suited to this one as he seems to have been a bit lazy recently.



**richie kotzen**  
Practically one of the **gt** family!

Send your letters to us at:  
**guitar techniques**  
30 Monmouth St,  
Bath, Somerset  
BA1 2BW.  
E-mail:  
guitar.tech@  
futurenet.co.uk



Mike Andrews  
via e-mail

Don't tell me you missed the Kotzen masterclass we did back in Dec 99? Shame...

## beginner's blues

While sitting home after being in hospital for a few weeks, I popped out to my local newsagent and guess what, I bought the December issue of **gt**. Not surprised you should be, cos I didn't have a guitar. Not only that, I nipped out to buy the Winter issue as well. Well, having two **gt** mags, I'd no alternative but to nip out yet again and splash out some cash (not that I've got much being on sick pay) and bought myself a beautiful USA-made black Strat (can't afford an amp yet so my neighbours will be happy for a while!). Getting back to **gt**, well it is absolutely brill, catering for all guitarists' tastes in music. Can we please have more and more of stuff from bands like Thin Lizzy, Free, etc, etc, etc, etc, etc...

And more blues tabs like 'Steppin' Out' and 'Driving Sideways', even though they're too hard for me to play yet. Now comes the crunch point: as I've only just got my guitar, can you start putting in

sections for beginners like me, some bluesy material and good rock stuff from well-known bands, that beginners like myself can work on and surprise my mates? Hope the next time I write to you I'll have an amp, fx box of tricks and a plectrum, which I forgot to buy in my excitement.

Clive Dainty  
via e-mail

We try to cater for the early learners amongst us every so often. Dave Kilminster's column has looked at beginner's material a lot in the past – so keep reading and don't stop practising!

## gardening tips

In time-honoured fashion, I must



Martin Taylor: he's great, him...



congratulate you on a superb magazine, especially the Martin Taylor articles. It is excellent to have real jazz pieces rather than the oversimplified and undermusical ones found in the many jazz instructional books available. Dave Kilminster's jazz articles are also rather good, explaining the basics in a simple way. Please keep up this inclusion of jazz for mere mortals. On the jazz front, any chance of a Martin Taylor article with a fingerpicking solo guitar version of 'Nuages'? I have never seen a version that sounded anything like sensible all the way through. On a slightly different tack, the theme to BBC TV programme *Gardeners' World* is played on guitar, however I do not know how to track down the music for it (the Beeb didn't reply to my requests). It sounds perfect for your magazine and I'm sure it would make a good article. Alternatively (or additionally), do you know the name of the music and composer for this piece?

Finally, much of the music you publish is played at breakneck speed, which has to be approached from slow beginnings and steadily building up the pace. Often the difficult part is getting it right at the slow speed, once you can play them slowly and properly, reasonable speed generally comes anyway. If you could play the medium and fast pieces slowly on the CD (as well as at full speed) it would help me and, I suspect, a large number of your readers, to play them. At the moment, I often give up on these pieces, being unable to get to first base in the time I have available. The slower introductory pace would increase the proportion of your magazine that is of interest and use to me and many others – and that has to be good. I have been thinking about this ever since I subscribed to *gt*, and it was actually done on the Zakk Wylde Masterclass – can we have more of this 'slow first' technique please?

Stephen Heyworth  
via e-mail

We featured the signature tune from *Gardeners' World* back in Apr 97. It's called 'Natural Elements' and was recorded by Acoustic Alchemy on an album called – *Natural Elements*!

## ★ letter of the month ★

### Ibanez GOODIE WINNER!

Each month we pick the best letter from the bag, and those lovely people at Ibanez send the chosen one a groovy prize...

#### zakk attacks!

Okay, Zakk Wylde threw down the gauntlet by challenging Alan Holdsworth to solo over the last exercise in the Winter issue of *gt*. So, how about it? Can you get Alan to come into the studio for the next masterclass? If you do manage to get in touch with him, at least ask him about whatever became of his invention to improve the foam in beer.

Bill Jehle  
via e-mail

We've tried to get Allan to come over and do a masterclass for us, but so far without any luck. But we'll keep on trying until we get him! As far as his invention is concerned, I don't know if it ever got past the prototype stage – maybe he'll fill us in when we talk to him...

#### on the wylde side...

Zakk aims another lick at ya!

dreamed.

JM Needham  
via e-mail

Sometimes it's necessary to travel back to the roots of the music to get the full picture...

#### marie elena

As if I don't have enough back issues of *Guitar*

*Techniques* to keep me going,

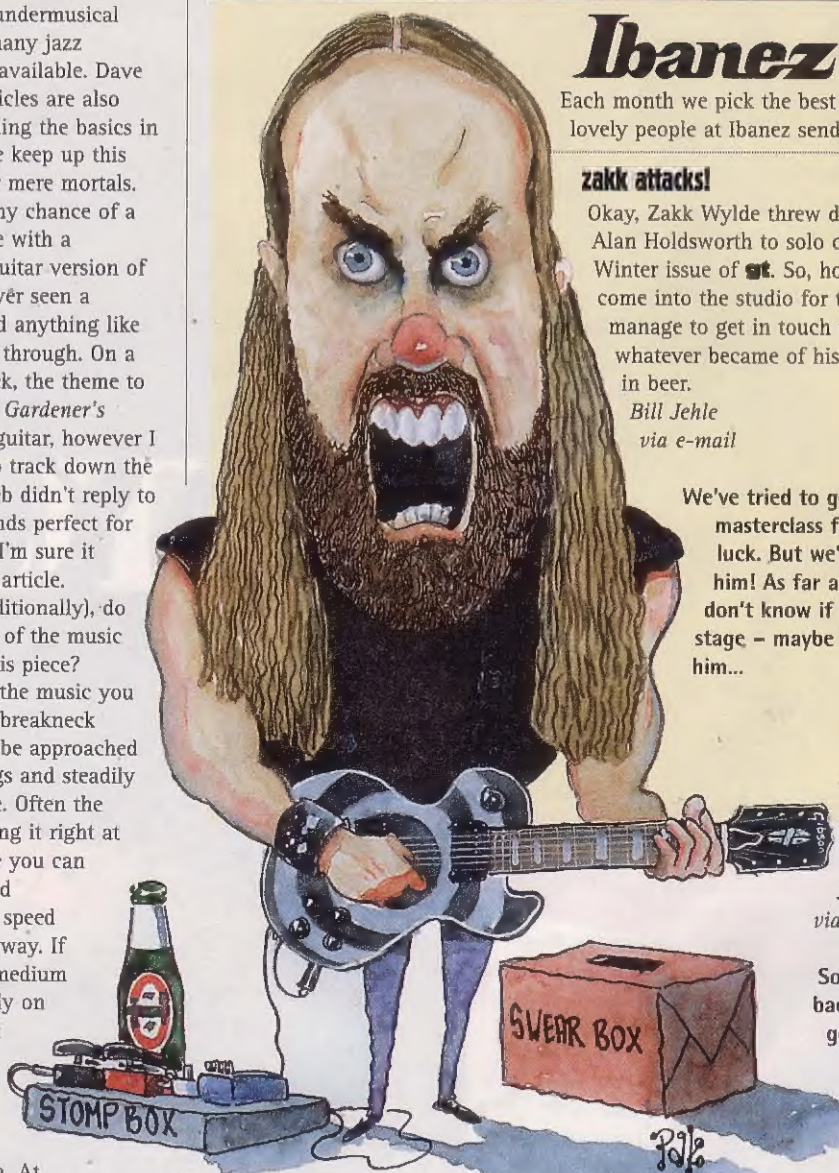
there is one tune I'd like to play and wonder if you might know where I'd find the tab? 'Maria Elena' by L Barcelata, as performed by Los Indios Tabajaras, is the piece. Well, it's my Dad's favourite and with a bit of coercion I might even be able to get my young son to do the backing chords. But I haven't been able to work it out, can't find it on the Web, and my music shop was no help. I'm sure Eric or Richard could knock this out in a lunch break, but any ideas?

Keith Stronach  
via e-mail

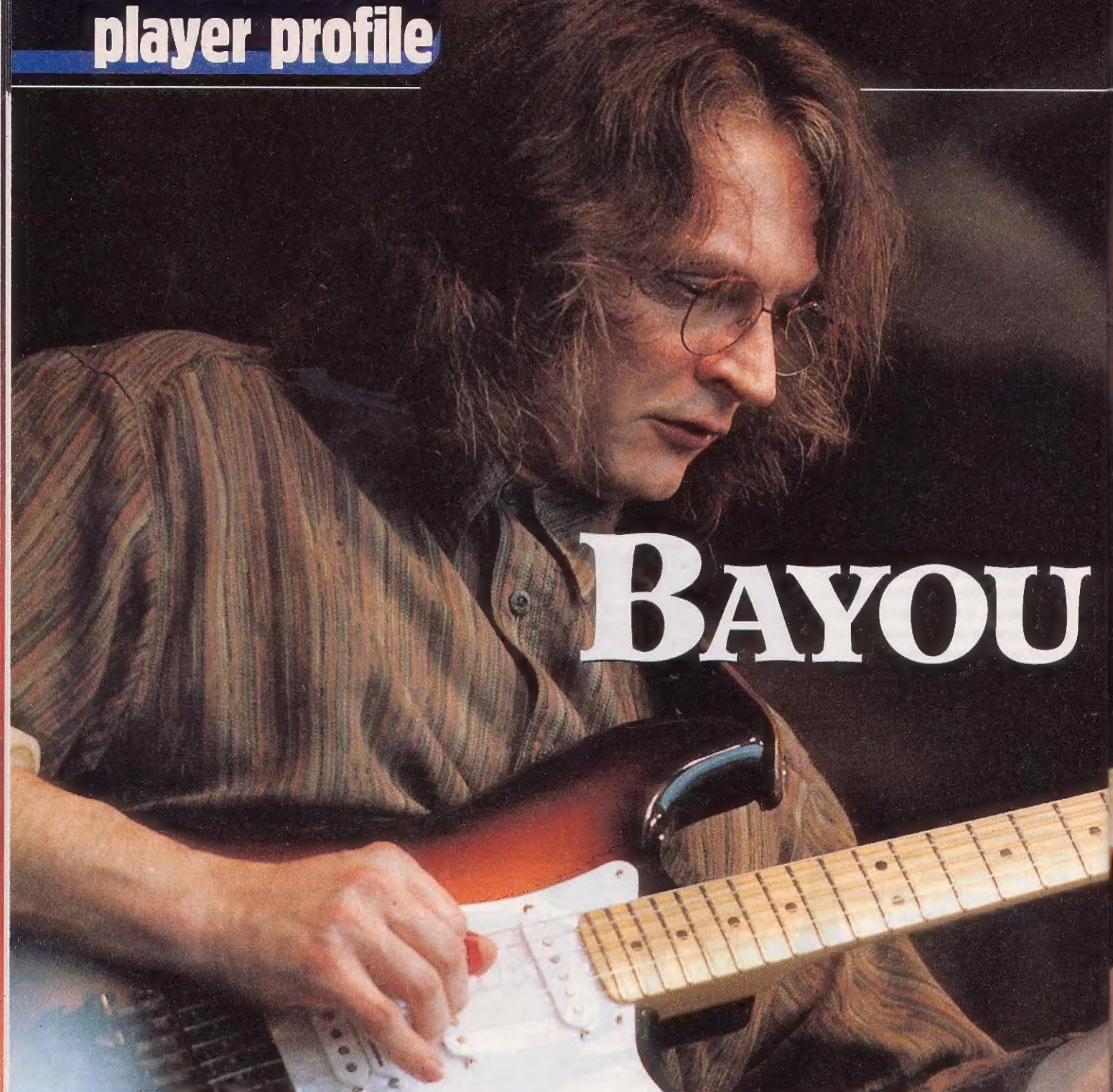
It's not a track I've heard of personally, Keith – but I'll put the word out to the team and see if we can track it down. Can't promise anything, though!

#### jimi's soul

For a long time, I have admired Hendrix (what guitarist hasn't) not only for his skill, but the amount of emotion that fills every piece that he ever played. I always wanted to put that amount of feel into what I played, but I could never get pure, raw emotion, no matter how much Hendrix I listened to, no matter how many times I tried to apply what I'd learnt. Then a drummer told me to start listening to what Hendrix listened to, what he grew up with: soul. At first sceptical, after listening to many hours of soul I found that I could not only understand what Hendrix was portraying, but the feel I could put in what I played went to heights to which I had only ever







# BAYOU

Way down in Louisiana there's a slide guitar revolution going on in the shape of Sonny Landreth: "I guess my style is a mixture between Robert Johnson and Chet Atkins..." And what an exotic mix it is!

## interview by DAVID MEAD

It was Sonny Landreth's 1992 album *Outward Bound* that started turning heads on an international level. The album was a heady mix of swamp-fuelled Zydeco and deep Southern country, but it was Sonny's slide guitar that caused the greatest concern. What was he doing – and how? Rumours

started circulating that Sonny was actually fretting notes behind the slide, thus enabling him to come up with chord-voicings which began to break the mould of bottleneck guitar.

Later on, Straits man Mark Knopfler continually referred to Sonny as one of his favourite guitarists, inviting him to play on his solo project *Golden Heart*.

Late last year another Landreth album project entitled *Levee Town* appeared in the shops and we thought it was a good enough excuse to talk to the man himself.

"I was actually quite young when my brother and I started to entertain the family with one of those plastic Elvis Presley guitars. After the dog chewed it up, my brother moved on to Ukelele, but I always had this thing for guitar from very early on. Scotty Moore was my hero and this would be around the time that we were living in Mississippi, but then we moved to Louisiana when I was seven years old."

But it was a few more years before Sonny's fascination with the guitar was fully realised.

"I started playing trumpet when I was ten, and I didn't get my



# SLIDE



sonny live

On stage at the New Orleans Jazz Festival in '97

first guitar until I was about 13. So I went from Scotty Moore to Chet Atkins and I guess that was where I learned my right hand fingerpicking technique. In addition, I had a healthy dose of the Ventures and Wes Montgomery along the way, too

**'I can remember seeing the first Butterfield Blues Band album with Mike Bloomfield listed as playing slide – and I didn't know what it was'**

and then I started getting into Delta Blues."

Was there an early slide influence, or did that come later?

"I was around 15 when I first heard bottleneck slide on record, which totally amazed me and I fell in love with the sound. Once I heard Robert Johnson, that inspired me to combine his style

**pressed**  
Sonny's career on vinyl

**track record**

**Discography**

2000 Levee Town  
2000 Prodigal Son: The Collection  
1999 Crazy Cajun Recordings recorded in 1973/1977  
1995 South Of I-10  
1992 Outward Bound  
1985 /1993 Down In Louisiana same source as the album titled Way Down In Louisiana  
1981 /1996 Blues Attack

Sonny Landreth appears on:  
1999 The Songs Of Willie Dixon  
1998 Paint It, Blue-Songs Of The Rolling Stones  
1998 Louisiana 2 Live From The Mountain Stage  
1998 The Best Of La Louisianne Records  
1997 Hound Dog Taylor A Tribute  
1993 Everybody Slides vol.1  
1993 Slidin'...Some Slide

with Chet Atkins' fingerstyle; I put the two together and that was a big step for me."

Were there early bands at school or anything?

"There's a friend of mine, Tommy Alesi, who plays drums with Beausoleil, which is a Cajun band that has been nominated for about seven Grammys and so on. Anyway, there's a picture on the sleeve of my last album of Tommy and me playing in his parents' kitchen when we were kids and that was my first band, just him and me. I got started like that and continued to play in bands all through high school and my two years in college and by the time I was 20 years old I hit the road professionally."

What sort of material were you playing in high school?

"That was back in the 60s and so we had it all going with Hendrix and Clapton, Cream, Blood Sweat and Tears, Electric Flag and so on. What happened was that I got into Hendrix, that was a big influence. He actually played in Baton Rouge and so I got to hear him live once and that really rocked my world! I still had my blues heroes like Elmore James and at one point, I think around 1970, The Allman Brothers played in my home town and that made me just want to go home and crank it up in terms of the slide."

Did you start out with an acoustic guitar?

"Yeah, it was big Kay acoustic and I'm sure it was incredibly hard to play, then less than a year later I got a little Epiphone Olympic Double, which was the guitar I was playing in the picture I mentioned earlier. I love both electric and acoustic, but I think I lean more towards electric."

And the romance with slide was about to begin?

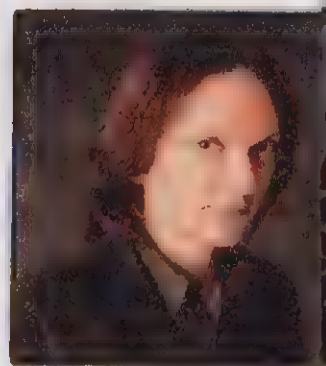
"When I first heard slide I didn't even know what it was, I'd read the liner notes on these blues albums – I can even remember seeing the first Butterfield Blues Band album with Mike Bloomfield with him listed as playing slide – and I didn't know what it was. So I did a little research and tried figuring it out and trying it on my own. I got totally frustrated with it and couldn't begin to figure it out, but I stuck with it and started getting better at it. I guess I fell in love with it – you had to be pretty obsessed with it to keep at it."

Did you start experimenting with tunings back then or did you





**'I'm sick of hearing me in the recording studio – I'm ready to play!'**



stick with standard tuning?

"At first I didn't know about open tunings and then I got a Mel Bay steel guitar book – I actually had a little Fender lap slide with six strings and a single pick-up – and that's how I learned about G and E tuning. That was when I started to

## BAYOU SLIDE

experiment – especially with E because of the common notes with standard tuning. That way, it gave me something to work with that I could relate to as a point of reference. Then I took what I learned from the lap steel and applied it to the bottleneck style."

Where did the technique of fretting behind the slide come from?

"I guess it was a burst of inspiration! I don't know when exactly it was, but I guess it was around 1970 or 71, but I'd got a little frustrated just playing blues. If we went to a minor blues and I had the guitar tuned to an E chord, it could make things very difficult. So one night I was playing at the 12th fret, using all six strings, and I could see where my problem area was which was the third string – the G#. I could see the G natural behind it and so I thought, well, what happens when I press this? So I pressed the G natural behind the slide and strummed a big E minor chord. That opened the window for me because once I had done that I realised that there were all these other notes back here too, and that's when the whole thing opened up."

Does this mean that you have to play with quite a high action?

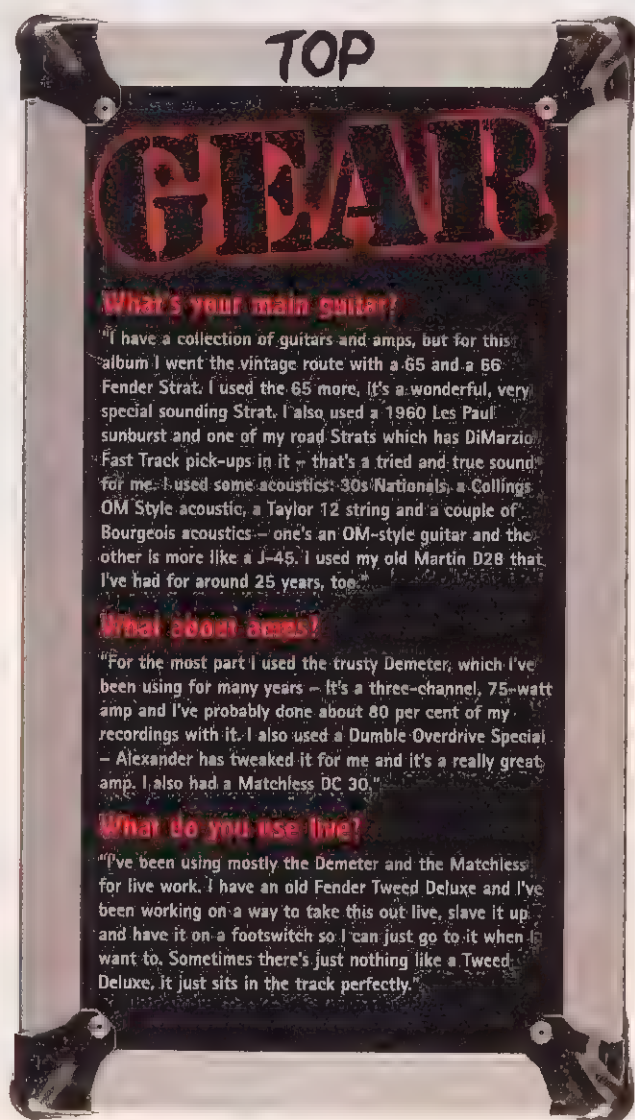
"Actually you really don't – it's less than one might think. When I started out using the steel guitar approach to the bottleneck, I had a really high action. I put a high nut on an old Gibson Melody Maker, but then I would go into music stores and start playing acoustic guitars, having tuned them to an open E, and I'd get on fine. So that's when I began to sand down the nut a little at a time until I got used to a lower action. The other thing which was a factor in learning to improve was using heavy gauge strings. I went up to a 013 to 056 set – which was like a medium acoustic set – and with the tension that it adds and with the thicker string, you get a bigger sound and more sustain. So you don't need as high an action as you might think."

You use the slide on your little finger, don't you?

"That's correct."

Do you favour glass or metal?

"I started out with metal; I had a friend whose family had a motorcycle shop and he gave me a handlebar and so I had a lifetime supply! I just got out a hacksaw and started making slides. Then my dad got a glass cutter and we cut the necks off some wine bottles and the first time I played with glass I really loved the sound and the feel. So that was it for me; I kept up with the glass from then on. I still like metal and I use different types on different tracks, but



### What's your main guitar?

"I have a collection of guitars and amps, but for this album I went the vintage route with a 65 and a 66 Fender Strat. I used the 65 more, it's a wonderful, very special sounding Strat. I also used a 1960 Les Paul sunburst and one of my road Strats which has DiMarzio Fast Track pick-ups in it – that's a tried and true sound for me. I used some acoustics: 30s Nationals, a Collings OM Style acoustic, a Taylor 12 string and a couple of Bourgeois acoustics – one's an OM-style guitar and the other is more like a J-45. I used my old Martin D28 that I've had for around 25 years, too."

### What about amps?

"For the most part I used the trusty Demeter, which I've been using for many years – it's a three-channel, 75-watt amp and I've probably done about 80 per cent of my recordings with it. I also used a Dumble Overdrive Special – Alexander has tweaked it for me and it's a really great amp. I also had a Matchless DC 30."

### What do you use live?

"I've been using mostly the Demeter and the Matchless for live work. I have an old Fender Tweed Deluxe and I've been working on a way to take this out live, slave it up and have it on a footswitch so I can just go to it when I want to. Sometimes there's just nothing like a Tweed Deluxe, it just sits in the track perfectly."





of tracks I recorded in another studio and essentially two albums came from that. There was one called *Blues Attack* and the one after that was called *Way Down In Louisiana*, which came out on Sony. That was in 1985 and the next album I did officially was in 1992 which would have been *Outward Bound*. Then I did *South Of I-10* in 95." You have mentioned that 'Levee Town' is the third part of a trilogy of albums?

I'm pretty much a glass guy."

Who would you nominate as being your major influences after the initial Robert Johnson and Chet Atkins period?

"Well, I've got more heroes than I can count! I heard BB King play in a small club back in the 60s and before he became a superstar and I heard Clifton Chenier, the great Zydeko accordion player, and I'd never heard blues on accordion before. I'd heard about him from a friend of mine and thought I just have to check this out and he became a great influence on me. I began to assimilate all the instruments I heard locally in the Cajun and Zydeko bands – the rhythms as well. Also playing trumpet threw up some jazz heroes and I just began to piece it all together and I found that, through bottleneck slide, I could put a voice to all that."

What about further slide influences?

"I went on to Lowell George and Duane Allman, Elmore James, Sleepy John Estes and Mississippi John Hurt – some more of my Delta Blues guys. I just went on and on."

Any contemporary players you especially like?

"I'm a huge Robben Ford fan. I got to work with Robben a few years ago and he's big on my list, too. But really, the guitar bands that came up during the 60s, 70s, 80s, I've always been open to players and individual styles. I'm pretty much about tone and phrasing and so it's guys with their own sound and identity who really hit it for me. Like Mark Knopfler, you hear him and you immediately know it's him. He's an amazing player, musician and songwriter and we've got to be good friends."

Over the years, apart from an ongoing solo career, you've acted as sideman to a whole host of other plays, including Knopfler.

"You know recently I've got to play with some guys I've always wanted to work with and one was Dr John. I've been a huge fan of his for a long time and I jumped up on stage with him years ago but we didn't really know each other, we didn't hang out and he called me up a few weeks back. I have the luxury of sorta being the resident slide player in this area and he was making an album at a friend of mine's studio and he called me up and we had a great time. I got to play with Junior Wells and I fell in love with him. One day was really special because they got the two of us out in the studio, I was playing an old National and he was playing harp, and we just started playing and they just rolled the tape. We played for about half an hour and when we got through he told me, 'Y'know, I haven't had that feeling in a long, long time...' He was telling me that he appreciated it and it was a really special moment for me. He went back to his old style and he just cut loose. Then I did some work with Gatemouth Brown, too – I get an opportunity to play with a lot of people."

What about your solo career? When did that really begin?

"Well, you know the first album I ever recorded got released about a year and a half ago. I recorded it back in 1973 and I never thought that it would see the light of day! I recorded it in Houston and it was all acoustic, and at least half of it was instrumental and solo style guitar, the other half was with a rhythm section. That was the first album I ever wrote and recorded and then, there were a lot

## ready to play

With luck we'll see Sonny in the UK soon!

"I didn't start out to write it as such, but it's sure the way it evolved when I was writing the songs. The first song I wrote for that album was the title track – although I didn't know it at the time. I wrote 'Levee Town' back in 95 and we were actually out playing it live back then. I had to get off the road at the end of 96 to start writing because I just didn't have the repertoire of songs for the next album. I do real well with the music but it takes me a while with the lyrics – and I don't write well out on the road, it's something I do much better at home. So once I got off the road to write it took three years to come up with the songs for the album. Once I had written 'Levee Town' it kinda inspired the concept for the whole album and that's the first time that's ever happened. It just opened the door for the rest of it and as I wrote the rest of the material I could see the thread running through all of it – and all three of the albums – and so that's why I feel it closes the third part of a trilogy."

Are we likely to see you soon in the UK?

"Absolutely. I always have fun when I'm over there and I look forward to coming back and playing. Y'know, having gone through the writing process and the recording process, I'm sick of hearing me in the studio – I'm ready to play!" **st**



pic courtesy of record company



## track info

## tracks 2-4

Jamie Humphries works himself into a frenzy with Steve Vai's widdle-fest

2. Introduction
3. Full track
4. Backing track

© 2001 Widdie Music

## rating info



## rating: hard

This tune is not for the faint-hearted. Although it sounds easy it includes both chord and melodic ideas at the same time. It also includes some tricky natural and tapped harmonics, plus some healthy doses of whammy bar. Steve also includes a lot of scale work during the solo section.

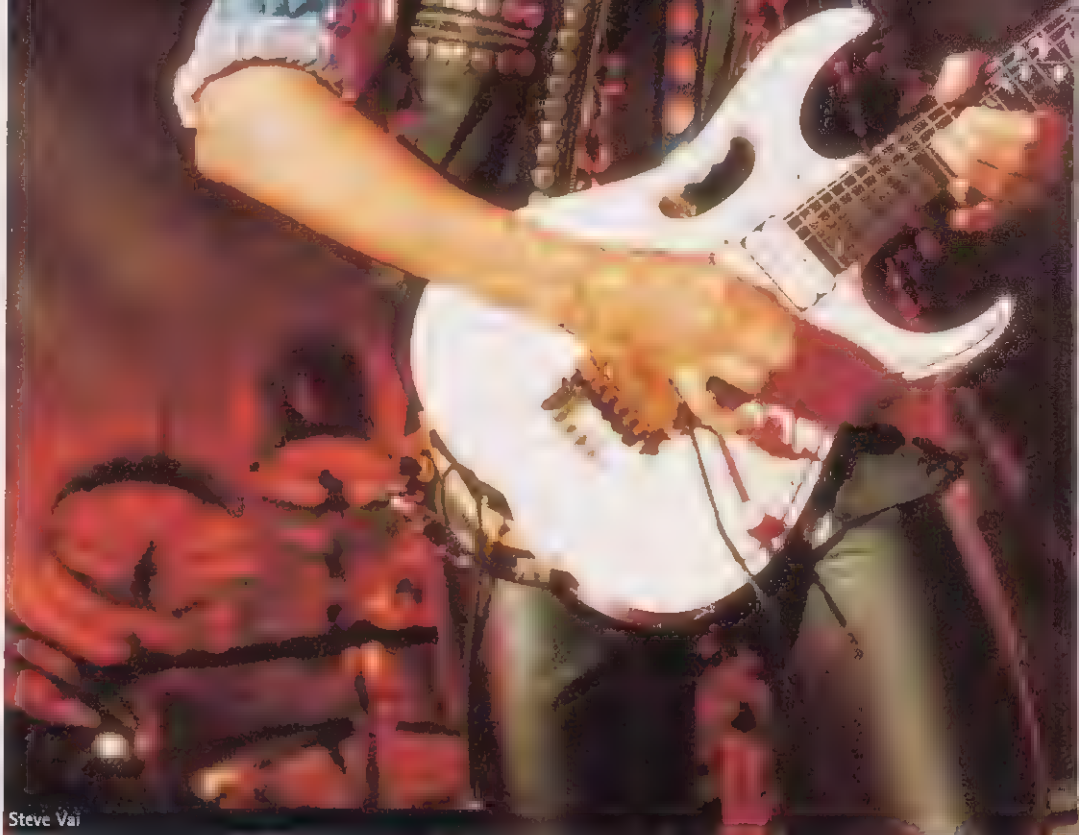
### meet your gt tutor: jamie humphries

Jamie Humphries is a former Phil Hilborne student and a busy guitar teacher in the Kent area. He performs extensively in the UK and transcribes for Total Accuracy. He also worked on Geoff Whitehorn's *Blues Jam* book and *Blues and Beyond* video, as well as Brian Robertson's *Still In Love With Blues* video. Jamie also teaches at the ACM in Guildford and is UK artist relations for Ernie Ball Musicman, as well as endorsee of Ernie Ball strings and Cornford amps.

Robert Fawcett/Red Bull

# steve vai

## 'DIE TO LIVE'



Steve Vai

This month's main transcription comes courtesy of arguably one of the most influential figures in rock guitar...

Steve Vai needs no introduction. With his revered technique and sometimes rather eccentric ideas, Steve continues to push the boundaries of the electric guitar to the limit. Steve has enjoyed a fruitful career as a hired side man for such artists as Frank Zappa, Dave Lee Roth and Whitesnake, to name but a few.

Steve has also enjoyed a successful solo career, releasing such groundbreaking albums as *Flexible* and *Passion and Warfare*. This month's track can be found on Steve's 1995 release *Alien Love Secrets*. This album was a return to form for Steve after the release of the much criticised *Sex and Religion*. *Alien Love Secrets* had a rawer, stripped-down sound, showing a definite return to full-





throttle rock guitar. To my mind it contained some of Steve's best work since *Passion and Warfare* and the Dave Lee Roth days, and included such tracks as 'Bad Horsie' and 'The Boy From Seattle'.

'Die to Live' has to be my favourite Vai track, and has been part of my set for my MusicMan clinics. I jumped at the chance to play it on the **gt**CD and to record a new version with Phil's new toys!

### performance notes

As with any of Steve's tunes, you know it's not going to be easy. This song combines both lead and rhythm guitar into one part. When listening to the track, it sounds almost like two guitars. Anyway, there's a lot to get through, so 'shut up and play your guitar'...

Bars 1-5 illustrate the tune's intro section. The first thing to notice is the 7/4 time signature. The intro includes the main verse theme, which is based around the chord of A major and Asus2, with melodic lines based around A Ionian:

A	B	C#	D	E	F#	G#	A
1	2	3	4	5	6	7	1

This main chordal figure also includes some **tapped harmonics**. Take care with these as it is very easy to hit unwanted strings.

Bars 6-9 introduce the verse theme, which is based on a similar idea found in the intro. This section includes more melodic lines and chord ideas based around A major and Asus2.

Bars 10-13 include ideas based around D major. The open E and B string figure is repeated, resulting in a D6/9 chord. This section includes more tapped harmonics, plus melodic lines using D Lydian:

D	E	F#	G#	A	B	C#	D
1	2	3	#4	5	6	7	1

These lines use fast left hand slurs, so take care. The A major chord figure is then reintroduced. Make sure that you observe the 'let ring' directions, as this helps the illusion of two guitars playing the chords and lead lines separately.

Bars 14-17 include the chords of Csus2 and Fmaj7sus2, with more sustaining open top strings. Bar 15 includes some pretty tricky natural harmonics. Take care with the high A harmonic fretted on the third fret of the D string. Bar 16 includes some higher-register triads and sliding octaves.

Bars 18-27 introduce the bridge section. The first thing to notice is the 4/4 time signature. This includes the chords of G5(#4), F#m7 and F major. They are joined with a short melodic line. Make sure that you observe the 'let ring' signs once again during this section. This section concludes with some high-register triads performed with a bottom E root note.

Bars 28-31 include the verse melody. Notice how all of the melodic phrases include the sustaining open E and B strings. This section includes a tapped figure, plus some sliding octave

shapes.

Bars 32-35 include the melody performed over the D chord. Bar 32 includes a variation on the melody seen in bar 28. This section concludes with sliding fourths. The A chord melody is reintroduced at bar 34.

Bars 36-42 reintroduce the C and F major chords. Take care with the wide stretch Cadd9 chord in bar 36. Bar 37 also includes the same harmonic figure found in bar 15. The verse concludes with the chords of Asus4 and Gsus2.

Bars 43-44 introduce the solo section. Here we see the new 2/2 time signature. The solo kicks off with a tricky lick based around B $\flat$  Lydian:

B $\flat$	C	D	E	F	G	A	B $\flat$
1	2	3	#4	5	6	7	1

When playing this opening lick, Steve uses only his first and third fingers until he reaches the 15th fret.

Bars 45-46 use the A minor pentatonic scale with an added second over the Amadd9 chord:

A	B	C	D	E	G	A
1	2	b3	4	5	b7	1

Bars 47-48 include phrases based on the A $\flat$  Lydian mode:

A $\flat$	B $\flat$	C	D	E $\flat$	F	G	A $\flat$
1	2	3	#4	5	6	7	1

Take care with this lick as it includes string skips and sliding position shifts.

Bars 49-50 include a short phrase based around G minor pentatonic over the Gmadd9 chord:

G	B $\flat$	C	D	F	G
1	b3	4	5	b7	1

Bars 51-52 see Steve with his jazz head on, performing a lick based around the C# diminished half/whole scale:

C#	D	E	F	G	G#	A#	B	C#
1	b2	b3	3	b5	5	6	b7	1

Bars 53-54 include notes from D Mixolydian over the C/D chord:

D	E	F#	G	A	B	C	D
1	2	3	4	5	6	b7	1

Again, take care with this lick, as it includes a lot of position shift and open strings.

Bars 55-56 include the E $\flat$  augmented and E $\flat$  diminished arpeggios respectively:

E $\flat$	G	B	E $\flat$
1	3	#5	1

E $\flat$	G $\flat$	A	E $\flat$
1	b3	b5	1

Bars 57-64 conclude the solo section, with some

### jargon buster



#### ■ tapped harmonics

Tapped harmonics are the result of a technique whereby you lightly touch the string at a certain point (a node), to produce the harmonic. The tap is played with the right hand, which should touch the string only very lightly. All of the tapped harmonics in this song are played 12 frets above the fretted chord.



■ **REMEMBER** terms and signs are fully explained on page 89

### gt info

#### the secret's out

Steve's 1995 album *Alien Love Secrets* sets a new standard for guitar players worldwide!







blues ideas based around E Mixolydian:

E	F#	G#	A	B	C#	D	E
1	2	3	4	5	6	7	1

Bars 83-87 feature the free-time outro. The opening phrase in bar 83 reminds me of the tune to 'Summer Song' by Satch – maybe a tribute to his old teacher? The song finishes with a sliding

That's it, but there's tons here for you to get through. Remember, study it slowly and carefully and be sure to check out the original. I'm off for a lie down... **gt**

jamie's **gtCD** gear

The Cornford was plugged into a Parmer ADIG-LB speaker simulator, into a TLA valve EQ and then direct to the DR16. Reverb and chorus was courtesy of the Yamaha Rev500, and the day was in tempo from the Lexicon MPX1.

steve vai 'die to live'

'Die To Live' Written and Composed by Steve Vai © 1997 by Sy Vy Music All Rights Reserved ©  
Reproduced by kind permission of Garlin Music Corp.  
London NW1 8DB

The image shows a page of guitar tablature for the song "The Sound of Silence" by Simon & Garfunkel. The page is divided into three systems of music, each consisting of a standard musical staff and a guitar staff. The tempo is marked as "= 128".

**System 1 (Measures 1-4):**

- Staff 1:** Treble clef, key of D major (F# and C#). The first measure is marked "With distortion". The second measure has a "gliss" (glissando) instruction. The third measure has a "gliss" instruction. The fourth measure has an "A.h" (ah) instruction and a "vib" (vibrato) instruction. The fifth measure has a "gliss" instruction. The sixth measure has a "gliss" instruction.
- Staff 2:** Guitar tablature. The first measure is marked "GT TAB". The second measure has a "Let ring" instruction. The third measure has a "Let ring" instruction. The fourth measure has a "Let ring" instruction. The fifth measure has a "Let ring" instruction. The sixth measure has a "Let ring" instruction.
- Chords:** The chords are labeled "A", "Asus2", and "A".

**System 2 (Measures 5-8):**

- Staff 1:** Treble clef, key of D major. The first measure has a "gliss" instruction. The second measure has a "gliss" instruction. The third measure has a "gliss" instruction. The fourth measure has a "gliss" instruction. The fifth measure has a "gliss" instruction. The sixth measure has a "gliss" instruction.
- Staff 2:** Guitar tablature. The first measure has a "Let ring" instruction. The second measure has a "Let ring" instruction. The third measure has a "Let ring" instruction. The fourth measure has a "Let ring" instruction. The fifth measure has a "Let ring" instruction. The sixth measure has a "Let ring" instruction.
- Chords:** The chords are labeled "A", "Asus2", and "A".

**System 3 (Measures 9-12):**

- Staff 1:** Treble clef, key of D major. The first measure has a "gliss" instruction. The second measure has a "gliss" instruction. The third measure has a "gliss" instruction. The fourth measure has a "gliss" instruction. The fifth measure has a "gliss" instruction. The sixth measure has a "gliss" instruction.
- Staff 2:** Guitar tablature. The first measure has a "Let ring" instruction. The second measure has a "Let ring" instruction. The third measure has a "Let ring" instruction. The fourth measure has a "Let ring" instruction. The fifth measure has a "Let ring" instruction. The sixth measure has a "Let ring" instruction.
- Chords:** The chords are labeled "A", "Asus2", and "A".



steve vai 'die to live'... continued

10

*Let ring* *gliss* *A.h* *gliss* *gliss* *gliss* *vib P.h*

*Let ring* *A.h* *S* *S* *S* *P.h*

*Dmaj7* *D<sup>6</sup><sub>9</sub>* *Dmaj9 (no 3rd)*

12

*Let ring* *gliss* *A.h* *gliss* *gliss*

*Let ring* *A.h* *S* *H PO* *S*

*A* *A*

14

*gliss* *Let ring* *S* *PO* *A.h* *Let ring* *A.h* *Let ring* *N.h*

*Csus2* *Fsus2*

16

*Loco* *gliss* *gliss* *gliss* *gliss*

*S* *S* *S* *S* *BD LB BD LB PO* *Let ring*

*Fmaj7sus2* *A*







steve vai  
'die to live'

steve vai 'die to live'... continued

Sheet music for Steve Vai's 'die to live' (continued), measures 18-31. The music is in E major (three sharps) and 4/4 time. The guitar part features complex fretting, including double and triplets, and various techniques like glissandos, slides, and bends. The bass part provides harmonic support with chords and single notes.

**Measures 18-21:** The guitar part starts with a triplet of eighth notes (3, 3, 2) on the E string. The bass part plays a G5(#4) chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays a F#m7 chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays a D/A chord.

**Measures 22-25:** The guitar part starts with a triplet of eighth notes (2, 2, 0) on the E string. The bass part plays an F chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays a D/A chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays an E/B chord.

**Measures 26-29:** The guitar part starts with a triplet of eighth notes (9, 10, 9) on the E string. The bass part plays a D/A chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays an E/B chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays a B/D# chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays an A/C# chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays an E/B chord.

**Measures 30-31:** The guitar part starts with a triplet of eighth notes (14, 17, 12) on the E string. The bass part plays an A5 chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays an Asus2 chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays an A5 chord. The guitar part includes a glissando on the E string and a slide on the A string. The bass part plays an Asus2 chord.









steve vai 'die to live'.. continued

38

gliss gliss gliss gliss gliss

S S S S S

Let ring - - - - - S

Fmaj7sus2 G/D F/C A5 Asus4

E B G D A E

0 0 1 1 0 0 3 12 10 10 9 7 9 2 (2) 3 3 0 3 0 0 2 (2) 2 (2) 7

41

With neck pickup

F#m7add11 Gsus2 Bbmaj9

E B G D A E

0 0 (0) 2 5 3 (5) 3 (3) 0 (0) 0 (0) 3 (3) 2 0 0 2 3 3 3 10 10 12 12 13 6 8 8

44

rake rake MU-1 PBU LD S PO H PO

A madd9

E B G D A E

15 10 13 15 (15) (17) (17) 15 13 13 17 (17) 13 16 14 16 16 14

47

gliss gliss gliss gliss gliss gliss gliss vib

S PO S S S PO S S BU LD PO

Abmaj9 Gmadd9

E B G D A E

16 15 13 15 13 12 13 11 8 7 5 7 (7) 5 (6) 5 3 5



steve vai 'die to live'... continued

51 C#7b5 C/D

gliss vib 8va P.h gliss gliss gliss

H H S P.h S S PO H PO H H S PO H H

0 9 12 9 8 10 (10) 10 10 13 6 5 0 0 4 0 7 0 5 7 7 9 0 7 9

54 D#org

gliss gliss gliss 3 gliss vib gliss

S PO H H S S S PO BU RPB MU S

10 12 0 10 12 10 12 10 10 11 (11) 11 11 11 14 17 14 14 16 16 19 19 (19) 19 19 (19) (19) (19)

57 D/E E

(8va) vib 3 3 3

BU LD H POPO BU LD PO PBD LB

17 19 17 16 17 16 14 17 15 12 15 12 14 (15) (15) 14 12 14 14 13 14 12 (13) (14) 13 16 14 12 14

60 D/E

Loco semi harm BD BD BD BU LD PO S S

11 (12) 12 10 (11) 11 8 (9) 10 7 7 9 (10) 9 7 9 7 7 9 7 (7)





## steve vai 'die to live'

steve vai 'die to live', continued

62

E B G D A E

10 10-12-(14) 12 12-(14) 12 10-12

BU RPB LD H

N.h 12 12 7 7 2: 2-4 3: 2

N.h 8va TA vib gliss

MU S

E

65

E B G D A E

Let ring A.h gliss gliss gliss

Let ring A.h S Let ring S

2 (2) 14 (14) 0 0 2 2 2 4

2 (2) 14 (14) 2 (2) 14 (14) 2 (2) 14 (14)

A Asus2 A

A.h gliss gliss gliss vib

Let ring A.h S PO S semi harm

2 (2) 14 3 12 10 10 17 17

2 (2) 14 2 (2) 14

67

E B G D A E

Let ring MU A.h S S S

Let ring N.h 8va gliss gliss gliss

CO TAS S PO H POS S

2 (2) 14 (14) 14 12 12 10 12 14

2 (2) 14 (14) 14 12 12 11 12 14

2 (2) 14 (14) 14 12 12 12 12 14

0 2 5 (5) (5) 12 10 12 10 7 10 9

0 4 3:2 0

A A/E G/D D G/D A/E (A)

69

E B G D A E

Let ring A.h gliss gliss gliss

Let ring A.h S S S semi harm S

0 (0) 14 (14) 10 9 9 7 9 9

2 (2) 14 (14) 12 10 10 10 10 10

0 2 2 (2) 14 12 10 10 17 17

2 (2) 14 (14) 9 7 7 14 14

Dmaj9 (no 3rd)



steve vai 'die to live'... continued

The image shows a musical score for the song "The Wind" by Gustav Mahler. It features a vocal line and a guitar accompaniment. The guitar part is written for a Csus2 chord. The score includes lyrics, performance instructions, and a fretboard diagram.

**Vocal Line:**

- Lyrics: "The wind is in the trees, / The wind is in the leaves, / The wind is in the grass, / The wind is in the air." (Note: The lyrics in the image are partially obscured and appear to be "The wind is in the trees, / The wind is in the leaves, / The wind is in the grass, / The wind is in the air.")
- Performance instructions: "rake", "gliss", "Let ring", "A.h", "N.h", "S", "H PO", "A.h", "Let ring", "N.h".

**Guitar Line (Csus2):**

- Chord: Csus2
- Fretboard diagram showing frets 0, 1, 2, 3, 5, 7, 9, 10, 12, 14, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 14

BU S PO S

Let ring S PO S

gliss gliss gliss

0 10 12 (14) 7 3 2 0 0 (0) 15-14 14 16-14 12 12

Asus2



'die to live'



freely - - -  
rake

gliss

gliss

gliss 3 3

S BU BU LD PO S semi harm H PO S

0 0 2 2 0

5 7 (9) 5 7 (8) (8) 7 5 7 11 9 9 6 7 6 9 7 7 9 7 5 4 5 7

84

Asus2

gliss gliss gliss gliss vib

3 3 3 3

gliss

TA vib

gliss

Let ring - - - - -

0 (0) (0)

14 12 14

5 4 9 4 2 12

S S S S S

MU MU S

86



## track info

### tracks 5-24

Shrapnel shredder Vinnie Moore makes an exclusive appearance in the **guitar** studios

5. Solo
6. Lick 1 intro
7. Lick 1 fast
8. Lick 1 slow
9. Lick 2 intro
10. Lick 2 fast
11. Lick 2 slow
12. Lick 3 intro
13. Lick 3 fast
14. Lick 3 slow
15. Lick 4 intro
16. Lick 4 fast
17. Lick 4 slow
18. Lick 5 intro
19. Lick 5 fast
20. Lick 5 slow
21. Lick 6 intro
22. Lick 6 fast
23. Lick 6 slow
24. Outro

© 2001 Widdle Music

## rating info



### rating: hard

This lesson uses a mixture of advanced techniques, including sweep picking, tapping, legato and hybrid picking. There are also some tricky, swung bebop-inspired ideas.

## meet the **guitar** masterclass team: jamie humphries and phil hilborne

■ The way the **guitar** masterclasses work is this: Phil and Jamie liaise with the artist concerned and sort out what kind of backing track they want to play over and then Phil sets about putting it together – often at ludicrously short notice. When the session is over, Jamie has the unenviable job of notating everything that was played in the studio, having made notes of unusual fingerings, etc. What a team, eh?



# vinnie moore

## MASTERCLASS

a. pics: m. p. s. / m. p. s. / m. p. s.



Vinnie Moore!

Vinnie gets comfy at Widdle



Yet another exclusive **gt** masterclass. This month, it's Shrapnel shredder Vinnie Moore's turn...

**A**long with Paul Gilbert, Richie Kotzen and Jason Becker, Vinnie Moore first came into the spotlight through Mike Varney's guitar label Shrapnel Records. Like many players of that time, Vinnie's playing style was very much part of the neo-classical movement that was taking the guitar community by storm.

Vinnie began playing guitar at the age of twelve and, after years of playing and practising, he caught Mike Varney's eye through his Spotlight column in *Guitar Player* magazine. Varney got Vinnie to play on the *Vicious Rumours* album and also on a Pepsi TV commercial. In 1987, Vinnie released his debut album, *Mind's Eye*, which sold over 100,000 copies and earned him the title of 'Best New Talent' in *Guitar Player* magazine. His second and third releases, *Time Odyssey* and *Meltdown*, also sold well and help establish Vinnie as a major player on the guitar scene. Vinnie also worked on Alice Cooper's *Hey Stoopid* album and performed on the *Operation Rock'n'Roll* tour. Vinnie also tours extensively with his own band, which resulted in the release of the *Vinnie Moore Live!* CD. Vinnie also supported Rush on their *Roll The Bones* tour and continues a tight clinic tour schedule that has taken him all over the world. Vinnie is currently working on new material, scheduled for release in 2001.

Those kind chaps at Ernie Ball Musicman and Strings and Things told me that Vinnie was coming over for the Birmingham show and for some clinics. I got on the phone to Phil and we set about arranging a masterclass. As I said earlier, Vinnie has always been known as a neo-classical player, but he certainly surprised us with his blues and jazz lines. He also does a great Beavis and Butthead impression...

## performance notes

This masterclass has been spread over two months. Next month, you'll get a complete track, written by Mr Hilborne and shredded over by Vinnie. This month we are going to look at a few of Vinnie's favourite licks and approaches. Remember, Vinnie played all these off the cuff, having just arrived from the US.

Exercise 1 features an interesting lick that I asked Vinnie about after hearing it on his live CD. The version on the **gtCD** is based around the key of D Ionian and would work over any of its modes:

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	1

The lick is based around octave and diatonic 7ths, and works best if performed with hybrid picking. This lick is very effective, due to the large

## jargon buster



■ 9/8

The beat is an eighth note and there are nine of them to a bar. Think of it as one eighth note short of a bar of 4/4.



■ REMEMBER terms and signs are fully explained on page 89

## sound advice

### vinnie's **gtCD** gear

For the **gtCD** session, Vinnie used his Ernie Ball Musicman Silhouette Special fitted with DiMarzio pick-ups and plugged into a Cornford MK50 head





## vinnie moore masterclass

intervallic jumps. Remember to transpose this lick and try it in different positions.

Exercise 2 starts off with a Jeff Beck-inspired bending idea, where the note that is bent is pulled down with the first finger of the left hand. This idea is based around B minor pentatonic:

B	D	E	F#	A	B
1	b3	4	5	b7	1

The rest of the lick uses B Dorian, with a couple of chromatic passing notes:

B	C#	D	E	F#	G#	A	B
1	2	b3	4	5	6	b7	1

Notice how the swung sixteenth-note rhythm gives it an almost bebop feel. Vinnie also includes some sweep-picked arpeggios for good measure.

Exercise 3 features a lick devoted to sweep picking. This lick uses arpeggios diatonic to D major and makes use of what Vinnie calls a 'mini sweep'. The lick concludes with some descending diatonic 7th arpeggios played on the top three strings. Practise this one slowly, as Vinnie is rippin' on the fast version!

Exercise 4 is a fast repeating figure based around F# minor pentatonic:

F#	A	B	C#	E	F#
1	b3	4	5	b7	1

The easiest way to write this lick was with a 9/8 time signature, but it will also work in a 4/4 context. Take care with the stretches and practise slow to start with, as Vinnie is using more hybrid picking here.

Exercise 5 should satisfy all you sweep-picking junkies. This lick uses an F#m7 shape with the root note on the A string. Vinnie extends the arpeggio with some right hand tapping.

Exercise 6 is a fast left hand legato pattern based around E Mixolydian:

E	F#	G#	A	B	C#	D	E
1	2	3	4	5	6	b7	1

As legato patterns are pretty hard to play slowly, Vinnie played the lick twice (clean and dirty). I have grouped the notes so that they make sense, but just go for it. Remember, a lot of the time, legato is a cool way of playing smooth runs across the beat. Watch out for the couple of tapped notes and pick only once.

That's it for this month. Be sure to check out next month's issue for Moore Vinnie! **gt**



Messrs Hiborne, Moore and Humphries

### vinnie moore exercise 1

Exercise 1 musical notation and guitar tabs.

**Staff 1 (Musical):** Treble clef, key of B major (two sharps), 4/4 time. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. A *8va* (octave up) marking is present above the final notes.

**Staff 2 (GT TAB):** Standard guitar tab for six strings (E, B, G, D, A, E). Fingering numbers (1-4) are indicated below the strings. The tab includes a *GT TAB* label and a *1* at the end of the first measure.

**Staff 3 (Musical):** Treble clef, key of B major. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes. A *vib* (vibrato) marking is above the final notes, and a *gliss* (glissando) marking is above the final note.

**Staff 4 (GT TAB):** Standard guitar tab for six strings. Fingering numbers are indicated. The tab includes a *4* at the end of the first measure.









vinnie moore exercise 4

Freely

vinnie moore exercise 5

vinnie moore exercise 6

Freetime



in association with

vinnie moore exercise 6... continued

6 3 3 5

(T) PO (T) PO PO PO H PO H PO L/H PO PO H PO H PO L/H PO PO H

16 12 14 12 9 7 12 7 9 7 12 9 7 12 7 9 7 11 9 7

PO H PO L/H PO PO H PO H PO L/H PO PO H PO H H PO S

11 7 9 7 11 9 7 11 7 9 7 11 9 7 9 7 9 11 7 (7)

**Axis**  
The Axis is played by Vinnie Moore

Play something different.

**ERNE BALL  
MUSICMAN**  
The difference is worth playing.

[www.ernieball.com](http://www.ernieball.com)

**strings and things Ltd.**  
Unit 3, 202-210 Brighton Road,  
Shoreham by Sea BN43 6RJ  
Tel: 01273 440442 Fax: 01273 440278  
e-mail: [strings@stringsandthings.co.uk](mailto:strings@stringsandthings.co.uk)  
EXCLUSIVE U.K. DISTRIBUTOR



## track info

### tracks 25-26

Eric Roche gets to grips with Phil Keaggy's technique—testing acoustic masterpiece

25. Introduction

26. Full track

© 2001 Widdie Music

## rating info

beginner easy moderate hard



rating: **moderate**

The piece is moderately difficult. The legato modal run will require practice.

photos courtesy of Widdie Music

# phil keaggy

## 'IN THE LIGHT OF COMMON DAY'

Phil Keaggy

## meet your gt tutor: eric roche

■ Eric Roche is Head of Guitar at The Academy of Contemporary Music, in Guildford, where he teaches music theory and acoustic guitar techniques. His album, *The Perc U Tutor*, is available now. You can e-mail him at [info@innerEARMusic.com](mailto:info@innerEARMusic.com)



## A **gt** debut for the ex-Glass Harp guitar virtuoso

**P**hil Keaggy is popularly referred to as 'The Greatest Guitarist You Never Heard'. His career spans over 30 years and as many albums. As part of the rock power trio Glass Harp, Keaggy made his name as a "lightning-fingered" teenage guitar hero. Signed to Decca, the band made a name for themselves in the US. As far as I'm aware they never visited the UK. In an interview, Jimi Hendrix was asked if

any up-and-coming guitarists had come to his notice. Jimi said he was impressed with "the kid from Glass Harp". High praise indeed from the high priest of guitar! In 1970, an unfortunate set of circumstances coincided with a personal tragedy which set off a period of personal re-evaluation for Keaggy. He left Glass Harp and dedicated himself to a combined spiritual and musical path. Phil is one of those rare guitarists who has made both electric guitar albums and acoustic albums in his time.



## performance notes

This month's piece is from Phil's 1991 album *Beyond Nature* (available on Epic EK47748). Phil says that the title was suggested from CS Lewis' description of the 'everyday-ness' of life, 'In The Light of Common Day'. It is a mix of different techniques and feels and is a good introduction to his style and music. Phil mentions that it incorporates an old Glass Harp lick from their track 'A Song in the Air'.

Phil uses an Olson acoustic guitar with which he has recently been synonymous. Singer-songwriter James Taylor is also a notable user of these guitars. These days, Phil has been playing a Langejans acoustic. On the album you'll hear some light overdubs, but the piece works very effectively as a solo.

For the **gt** recording we have recorded it as a solo, and the transcription is a solo arrangement. Following an accident with a water pump in his early years, Phil lost his right hand middle finger. As Django and countless other musicians have proved, when you have the music inside you it will find a way out! Phil Keaggy has established himself as a world-class acoustic fingerstyle player and the missing finger seems to have done his music and technical ability no harm. So, bear his slight handicap in mind when you feel you are struggling with sections of this month's piece!

The piece is in standard tuning and doesn't require a capo – it's nice to have a change on these pages now and again! 'In the Light of Common Day' opens with a gentle, thoughtful meandering set of phrases. The timing here is very loose and free. Even though the notation has exact rhythmic values, don't play this with a metronome. Use your musical intuition to find a way of phrasing this section. Refer to the **gt** recording or the original. In bar 9, one of the signature phrases begins. Use the strumming directions as notated in the transcription. All the chords in this section are voiced on the top four strings. When strumming, be careful not to brush the A and E strings. After a **legato modal run**, the main theme of the piece is introduced. Some of the shapes here are reminiscent of The Beatles' 'Blackbird', and many of the chord shapes mix

## sound advice

## eric's gtCD gear

For the recording I used my wonderful Lowden O23 w'th a Fishman under-saddle piezo pick-up and pre-amp. Strings are phosphor bronze by D'Addario .012, .016, .024, .032, .042, .053.

open strings with notes fretted further up the neck. Feel free to include your right hand middle finger in the picking pattern (even if Keaggy doesn't!). The piece is quite dramatic, so make use of the varying dynamics in the contrasting sections. This is a very powerful piece in concert as it shows off many of the beautiful aspects of acoustic steel string guitars, so enjoy the piece and I'll see you next month. **gt**

## jargon buster



## ■ legato modal run

Legato literally means to 'bind together'.

Common legato techniques include hammer-ons, pull-offs, slides (aka gliss) and tapping. Modal run refers to a scale-like passage using the notes of a mode (in this case an A Dorian mode).



■ REMEMBER terms and signs are fully explained on page 89



## gt info

## phil on-line

Check out Phil's Web site [www.philkeaggy.com](http://www.philkeaggy.com) for information on his touring schedule and available CDs.



phil keaggy 'in the light of common day'

'In The Light of Common Day' (Phil Keaggy) (c) Sebastian/Word Music Inc. ©  
Administered by Copycare Music PO Box 77, Hailsham, BN27 3EF  
[music@copycare.com](mailto:music@copycare.com). Used by permission.

Freetime

GT TAB

E B G D A E

0 1 2 3 4 5 7

1 2 3 4 5

G6 D/F#



## phil keaggy 'in the light of common day'... continued

3

E B G D A E

1 0 3 0 2 3 0 2 3 0 4 (0)

Fm6 Em7 D/A

E B G D A E

5 8 3 2 0 3 8 7 8 10 7 8 2 3 1 3

Cmaj13 G/B A7 Am7

gliss gliss gliss

PO PO S S S

♩ = 80 Strumming

E B G D A E

8,12 7 7 7 7 7 7 10 10 10 10 5 5 5 5 5 5 8 8 8 8 3

G/D Gmaj7/D Gmaj9/D C/D G6/D

etc

E B G D A E

10 3 3 3 3 3 (3) 7 7 7 0 1 0 3 0 2 3

G/D Am7 A(m)6sus4 C

H H H

E B G D A E

15 0 1 0 1 0 0 12 0 1 0 12 0 1 0 12 0 1 0 3

Am7 G Am7 G Am7 G

Nh Nh Nh



phil keaggy 'in the light of common day'... continued

18

Am (Dorian)

H H PO H H H PO H H H H Nh

1 0 0 2 3 0 2 0 3 0 2 4 0 2 0 1 0 2 0 2 0 1 3 0 2 3 12 12 12

19,25

G G/B C G/B C/E Bm/D Am/C G/B Am/C G/B Am

gliss gliss gliss

S S S

0 3 0 3 8 7 5 3 7 5 3 0 3 7 0 0 0 0 2 (2) 3 2 3 2 2 7 0 5 0 3 0 2 3 0 2 0 0 2 (2)

22

A/C# (D) G/B A(7)sus4 A7 Am7 A7

1

5 3 0 3 0 2 1 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

29

A7sus4 Am7 D G

2

0 3 0 2 3 0 (0) 1 3 2 0 0 (0) 0 0 (0) 0 2 3 3

32

Am7 (C) D G D/F# G6

3 1 0 (0) 1 3 0 0 (0) 0 3 0 0 3 0 3 0 0 0 3 3 2 0 2 3 3 3 0 3 0



phil keaggy 'in the light of common day'... continued

**CII**

36 A6 A#dim Bm Asus4 Gm7b5 (no 3rd) G6 D/F# A

38 D/F# G A13 A#dim Bm7 Gm6/Bb D/A E/G# (no 3rd)

**CIII**

41 G7 Gm7 D/F# G6

44 A6 A#dim Bm Asus4 Gm7b5 (no 3rd) G6 D/F# Asus2 Asus4 A6 A

47 G6 A6 A#dim Bm7 Gm6/Bb D/A E/G#

The image displays guitar tablature for Phil Keaggy's song 'In the Light of Common Day'. It is organized into five systems, each with a treble clef staff and a six-string guitar fretboard. The tablature includes various musical notations such as chords (e.g., A6, A#dim, Bm, Asus4, Gm7b5, G6, D/F#, A, A13, Bm7, Gm6/Bb, D/A, E/G#, G7, Gm7, Asus2, Asus4), fret numbers (0-4), and techniques like bends (marked with 'b') and harmonics (marked with 'H'). The systems are labeled with measure numbers 36, 38, 41, 44, and 47. The key signature is one sharp (F#), and the time signature is 4/4.



phil keaggy 'in the light of common day'... continued

**CIII**

50 G7 Gm7 D/F# Fm6 Em7 D/A

53,59 G G/B C G/B C/E Bm/D Am/C G/B Am/C G/B Am

56 A/C# (D) G/B A(7)sus4 A7 Am7 A7

63 A<sup>sus2</sup><sub>sus4</sub> A7 Amadd9 A7 A<sup>sus2</sup><sub>sus4</sub> A7

66 Amadd9 A7 Dm/F Em/G C D#dim7



phil keaggy 'in the light of common day'... continued

CVII - CIX

Strumming

89 Em7 F#m7>5 70,74 G/D Gmaj7/D Gmaj9/D

71,75 C/D G6/D G/D

73,77 Am7 A(m)6sus4 C Am7 C

79 Am7 C Am7 C

81 Am (Dorian) Nh

H H PO H H H PO H H H H Nh

1 2 0 0 2 3 0 2 0 3 0 2 4 0 2 0 1 0 2 0 2 0 1 3 0 2 3 12 12 12



## track info

## tracks 27-28

Martin Taylor brings a bit of bossa nova to this Rogers and Hart classic

27. Introduction

28. Full track

© 2001 Widdle Music

## rating info

beginner easy moderate hard



**rating: moderate to hard**

Right hand synchronisation and a few dodgy moments superimposing the melody and chords might cause you a few problems.

### meet your git tutor: martin taylor

■ Martin started playing guitar at an unfathomably early age and already had an extremely busy gig schedule in his early teens! By the time he reached his early 20s, he was playing venues like New York's Carnegie Hall and The Hollywood Bowl. Since that time he has worked with many jazz legends including Stephane Grappelli, George Benson and Ike Isaacs and produced a string of successful solo albums including *Artistry*, which topped the UK jazz charts for six weeks. He has his own band, Spirit Of Django, which tours regularly playing gypsy style jazz. His latest album is titled *Kiss And Tell* (Columbia) and is in the shops now.



# rogers and hart

## 'MY FUNNY VALENTINE'



A little bit of romantic bossa – just in time for February 14th!

**T**his song is one of the greatest romantic ballads of all time and, having recently covered Gershwin's 'Summertime' in mid winter, I thought we'd try to get the timing dead right for Valentine's Day by covering it in February's issue! In its original form, 'My Funny Valentine' is a slow ballad, and this is usually the treatment that

singers and instrumentalists have given it over the years. Lyrically, I guess it ranks alongside 10CC's 'I'm Not In Love' as almost a 'non-love song', but it remains close to a lot of people's hearts – it's even been recorded by Elvis Costello.

I decided to give the tune an altogether different treatment and rearrange it as a bossa nova. When I play it live, I often take the tempo

up a few notches when compared to the version I recorded for the **gt**CD. I've simplified this version slightly as well, so it shouldn't cause too many technical problems for you!

It's amazing what you can do to a tune just by altering its rhythmic nature – or basic 'groove'. It means that, in many cases, the melody is presented in a completely new light for your audience and it opens up a lot of possibilities for you as a performer, too.

### performance notes

The first and most important thing about this version of 'Valentine' is to establish the basic bossa pattern right from the start. A couple of months ago, when we looked at 'Summertime', we saw how important it is to do things this way. You're offering your audience something stable and creating a mood at the same time. This is vital – remember that you know the tune better than they do and so any help you can give them that will help ease them into your interpretation of a song is invaluable.

So, I want you to pay special attention to the initial few bars of the transcription. Don't go any further with the tune until you have the basic mechanics of the bossa pattern well and truly under your fingers. It's just like mastering any synchronised movement – patting your head while rubbing your tummy is a good example. It's fearsomely difficult when you first try it, but a bit of practice makes it easier and easier. It's a question of the fingers of the right hand being assigned different jobs: let your thumb

### sound advice

#### martin's **gt**CD gear

I used my Mike Vanden signature guitar loaded with El'xir Strings for this track, which was recorded straight to disk at Drew McCullough's 'Creative Sound' studios in Ayr. From there it was sent on to Phil Milborne at Widdie Music Studios who generously added all the necessary magic for your delight and enjoyment.

concentrate on the bass, while the index, middle and ring fingers handle the chord work. When the tune starts, I tend to assign my ring finger for melody work, the index and middle for 'rhythm' and keep the thumb for playing the bass. This, of course, is just a general rule which I break every time I pick up a guitar, but it might serve as a useful guide if you want to work on your fingerstyle technique.

When you get into the verse, don't forget the importance of keeping the bass going with your right hand thumb to underpin everything that's happening on top. If you let the bass slip, things will start to fall apart and could turn into a horrible mess.

Apart from these few points, some general advice would be to tackle the tune in sections, making notes of any trouble spots, isolating and practising them independently to prevent them from being a continuing problem.

Next month, we're going to start a three-month look at Gershwin's well-known 'I Got Rhythm', one of the most important tunes in jazz. See you then. **gt**

### gt info

#### in the shops now!

Check out Martin Taylor's autobiography 'Kiss And Tell' from Sanctuary Publishing – available in all good book stores. Also, you can keep tabs on every aspect of Martin's career with a look at his newly designed Website [www.martintaylor.com](http://www.martintaylor.com)

rogers and hart 'my funny valentine'

My Funny Valentine Words by Lorenz Hart Music by Richard Rogers ©

© 1981 Chappell & Co., Inc., USA Warner/Chappell Music Ltd, London W6 8BS

Reproduced by permission of International Music Publications Ltd.

The musical score for 'My Funny Valentine' is presented in two systems. The first system covers measures 1 through 2, and the second system covers measures 3 through 4. Each system includes a standard musical staff with a treble clef and a key signature of one sharp (F#). Below the staff is a guitar tablature (GT TAB) with six lines representing the strings (E, B, G, D, A, E from top to bottom). The tablature uses numbers 0-4 to indicate fret positions and includes various rhythmic markings such as '2', '3', '4', and 'X' for natural harmonics. Chord symbols are placed below the tablature: Bm9, C9, Bm9, C#m7, F#7sus4, and F#7. The score also includes melodic lines with notes, rests, and slurs, as well as dynamic markings like 'MU' (musical phrase) and 'X' (natural harmonic).





rogers and hart  
'my funny valentine'

rogers and hart 'my funny valentine'... continued

5

E B G D A E

0 2 2 2 0 2 (2) 2 3 2 3 2 (2) 1 1 0 2 (2) 3 0

Bm11 D(maj7)/F# E13 F#m7(#5)

MU

7

E B G D A E

3 0 (3) 3 3 (3) 2 0 (0) 2 5 7 7 7 (5) 5 8 (8) 7 7 5 5 7

Gmaj7 D/F# Em11

CO MU CO MU

9

E B G D A E

0 0 (0) 0 0 (0) 0 0 (0) 0 0 MU 0 0 (0) 0 0 (0) 0 0 (0) 0 0 MU

C#m9 C9

MU MU MU MU MU

11

E B G D A E

0 2 2 (2) 2 2 (2) 3 0 (0) 2 5 2 5 (5) 4 4 2 3 (2) 2 2

Bm11 C#m11 F#7sus4 F#7

MU MU MU MU

gliss S

rogers and hart 'my funny valentine... continued

13

Bm11 E7 F#m7(#5)

15

Gmaj7 D/F# Em Em11

gliss

S MU

17

Fm9 Bb13 Em9 A13

gliss

MU CO S MU

19

Dmaj7 A11 D6 A11

MU MU MU MU





## rogers and hart 'my funny valentine'

rogers and hart 'my funny valentine'... continued

21

MU MU MU

Dmaj13 A11 D<sup>6</sup><sub>9</sub> A11

23

gliss S

Dmaj13 D6 C#7b9 F#7(##5) Bm11 Bb7#11 Am11 D7

25

MU MU MU

Gmaj7 C#m7b5 (C#m11) F#13b9

27

Bm11 C#m7 F#7sus4 F#7

Detailed description: This page contains four systems of musical notation for the song 'My Funny Valentine' by Rodgers and Hart. Each system consists of a treble clef staff with a key signature of one sharp (F#), a guitar staff with six lines labeled E, B, G, D, A, E from top to bottom, and a bass staff with a key signature of one sharp. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The guitar staff features extensive fretting diagrams with numbers 0-10 and various techniques like 'gliss' (glissando) and 'MU' (muted). The bass staff includes chord symbols and fretting diagrams. The systems are numbered 21, 23, 25, and 27 at the beginning of each system.

## rogers and hart 'my funny valentine'... continued

29

Bm11

E7

F#m7#5

31

Gmaj7

F#9

F#7b9

F#7

33

Bm7

F#7b9/A#

Am7

D9

35

Gmaj7

D/F#

Em

A11





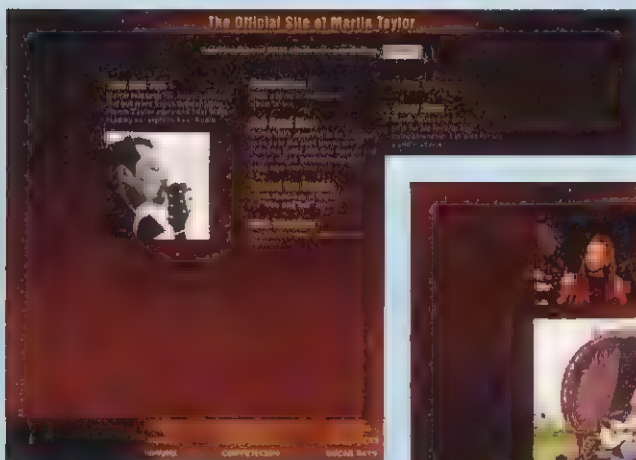
rogers and hart  
'my funny valentine'

rogers and hart 'my funny valentine'... continued

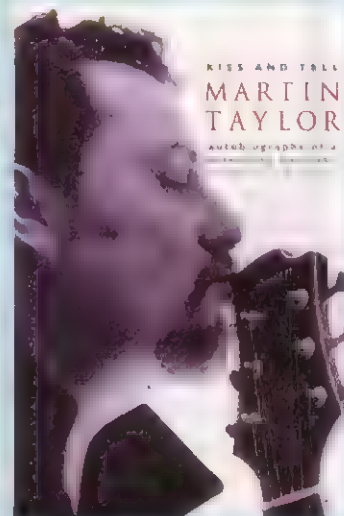
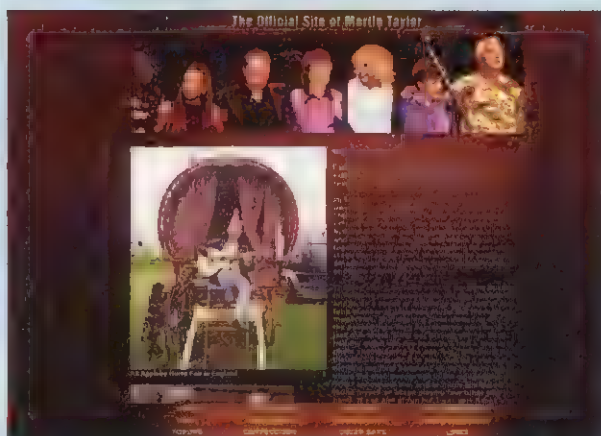
## On the Borders line...

Last November Martin Taylor and David Mead took to the road for a whistle-stop tour of various Borders bookstores throughout the UK to celebrate the release of their book, *Kiss And Tell*. The book is an autobiographical account of Martin's career, from his early days playing in a holiday camp in Morecombe to playing solo dates at some of the world's most prestigious venues. It also explains why Martin's AC30 amplifier is at the bottom of the Atlantic Ocean!

*Kiss And Tell* is available at good bookstores now...



Martin duets with David Mead in Leeds



Info central

Check out [www.martintaylor.com](http://www.martintaylor.com) for the latest information regarding Martin's tours and CDs

## track info

### tracks 29-30

Richard Stokkereit completes his look at Renaissance music with this John Dowland work

29. Introduction

30. Full track

© 2001 Widdie Music

## rating info

beginner easy moderate hard



### rating: moderate

There are several, tricky passages and a few awkward stretches in this piece that may require extra study. The time signature change halfway through is also a bit unusual and might take a while to get used to.

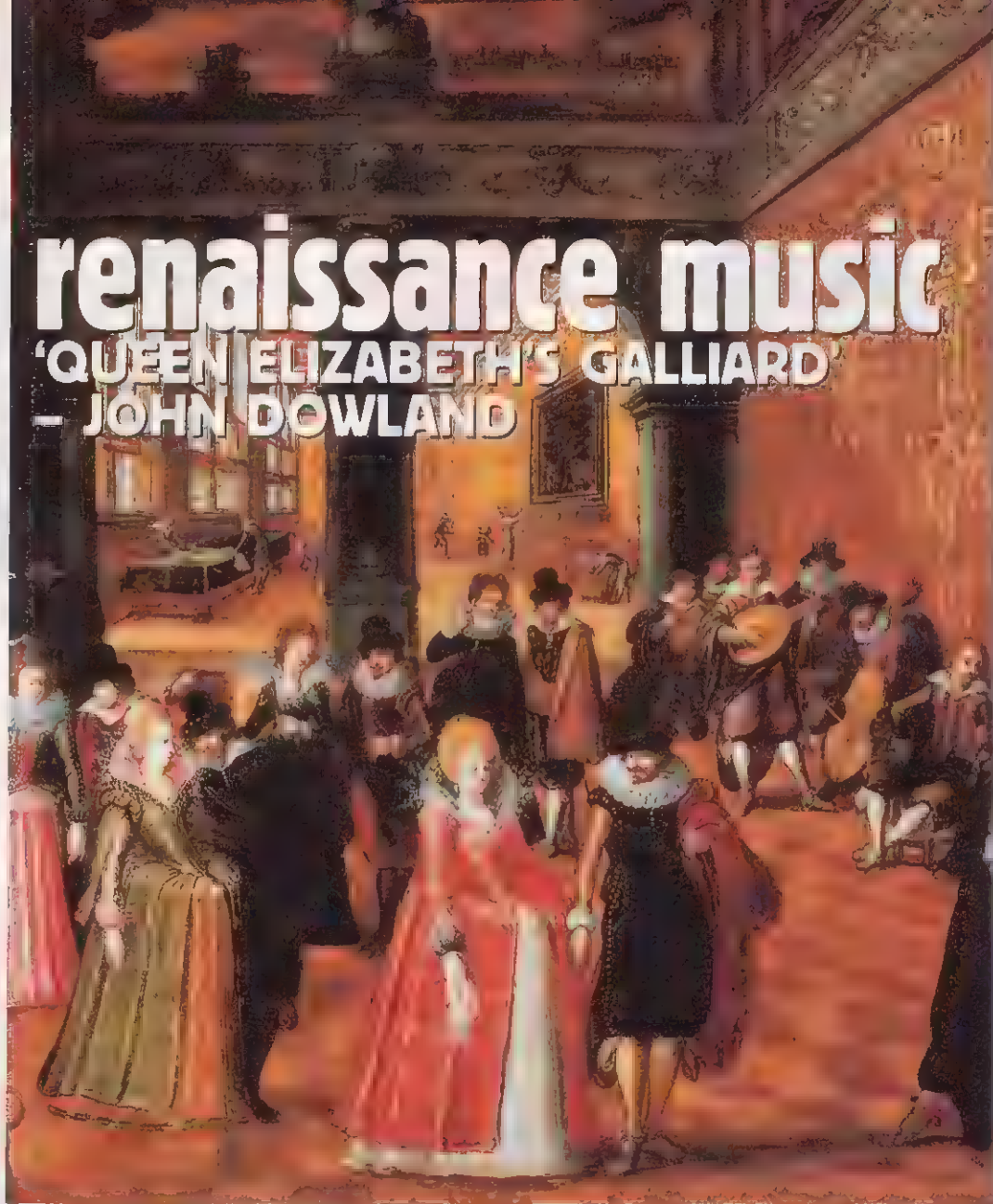
## meet your guitar tutor: richard stokkereit

Richard began his guitar career in the capable hands of music ed Phil Hilborne many moons ago and is now a classical guitarist who performs and teaches in the Essex area. He has played a wide repertoire of solo and ensemble music throughout England, Europe and Scandinavia, including concertos by Vivaldi and Rodrigo.



# renaissance music

## 'QUEEN ELIZABETH'S GALLIARD' - JOHN DOWLAND

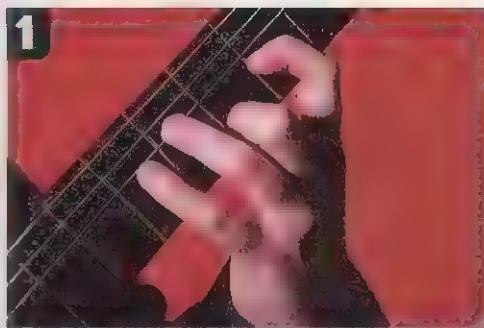


To conclude this series of articles on music from the Renaissance period we look at a piece by England's greatest lutenist  
- John Dowland

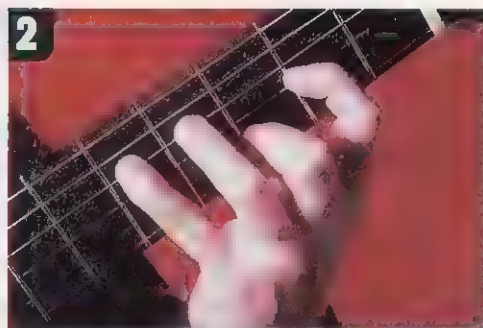
**J**ohn Dowland (1563 – 1626) is generally accepted as being the greatest lutenist of his time. He held various musical posts during his life including, at different times, court lutenist to the King of Denmark – for which he was paid a fortune – and also for Charles I of England. He toured Europe extensively and had music published in France, Germany, Holland, Belgium and Denmark. Many poets and dramatists of the time mention him in their works, including, most famously, William Shakespeare. Much of Dowland's music is notoriously melancholy in character. This is not a criticism, but merely reflects the fact that melancholy was 'fashionable' in England during this period. Unfortunately, it seems that Dowland was forgotten in his later years and died in poverty. The Galliard was a very popular dance form during the Renaissance period,

particularly in England and the north of Europe, where it was often coupled with the slow pavane. This particular Galliard, written for Queen Elizabeth I – apparently her favourite dance – is not typical of Dowland's music in that it is fairly jolly. The Galliard is quite a fast dance and, ultimately, a lively tempo should be aimed for. Don't worry about speed at first, instead practise slowly, paying particular attention to both left and right hand fingerings. The opening eight bars firmly establish the key of E major with a perfect cadence at bar 4; the music then moves swiftly to B major – the dominant. Bars 9 to 16 are essentially an elaboration – or variation – of bars 1 to 8. The chord progression is identical and the bass line more or less the same, but the melody has been skillfully padded out with delicate passage work and some new rhythmic ideas. It is interesting that the resulting sound is quite different from the first eight bars, even though they are fundamentally the same. At bar 17 there is an unusual change of time signature from 3/4





**bar 20**  
Beat three of the first triplet group



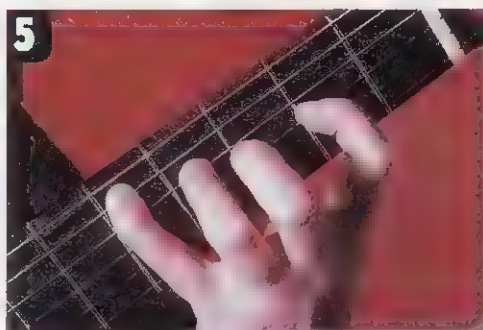
**go fourth**  
But the third finger remains in place



**exposed**  
Lift the second finger



**sharpen up**  
F# at the fourth fret



**take five**  
Fret D on the fifth string

## st info

### further listening

John Dowland wrote many Galliards, often dedicated to friends, patrons or other acquaintances. Among the most famous are: The Earl of Essex Galliard, The Frog Galliard, Lady Rich - Her Galliard and Captain Digorie Piper's Galliard.

## jargon buster



■ **perfect cadence**  
The succession of the two chords, dominant - tonic. In this case, B major (last beat of bar 3) - E major (first beat of bar 4). Almost every composition of this period ended with a perfect cadence, but it was also used during a piece, as here, to state the key.



■ **REMEMBER** terms and signs are fully explained on page 89

## sound advice

### richard's stCD gear

For the **st** recording I used my 1989 Manuel Contreras Model 1 classical guitar recorded through a Beyer 834 microphone into a TLA mic pre-amp then direct to an AKA DR16 digital recorder.

to 9/8. At this point it is important to keep your speed constant. There are still three beats in each bar, but the 'feel' of the music has changed. If you are in any doubt as to how it should sound, listen carefully to the **stCD**.

Photograph 1 shows the 3rd beat of the first triplet group in bar 20. Here, the 2nd finger is holding down the D on the 3rd fret of the 2nd string, the 1st finger is holding down the A on the 2nd fret of the 3rd string and the 3rd finger is holding down the F# on the 4th fret of the 4th string. In Photograph 2 all is the same, but the 4th finger has been placed on the 5th fret G of the 4th string - the 3rd finger must remain in place. The 2nd finger has been lifted in Photograph 3 to expose the open B string. In Photograph 4, the 4th finger is lifted to expose the 4th fret F#, then the 4th finger is placed on the D on the 5th fret of the 5th string, as in Photograph 5.

Enjoy working through the piece and I'll see you next month! **st**

'queen elizabeth's galliard' john dowland

GT TAB

E	7	5	4	2	4	5	7	5	4	5	2
B	5	2	0	0	4	2	5	5	4	5	0
G	6	2	1	0	4	6	6	0	1	0	2
D	0	0	0	2	0	4	0	0	0	0	0
A	0	0	0	2	0	4	0	0	0	0	0
E	1	0	0	2	0	4	0	0	0	0	0



## renaissance music 'queen elizabeth's galliard'

'queen elizabeth's galliard' john dowland... continued

First system of musical notation for 'queen elizabeth's galliard'. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff contains a melody with various note values and rests. Below the staff is a six-line guitar tablature with fret numbers (0-7) and a string indicator (E, B, G, D, A, E) on the left. The system is numbered 4 on the left.

Second system of musical notation. It continues the melody from the first system. The tablature shows fret numbers and string indicators. The system is numbered 7 on the left.

Third system of musical notation. It continues the melody. The tablature shows fret numbers and string indicators. The system is numbered 10 on the left.

Fourth system of musical notation. It continues the melody. The tablature shows fret numbers and string indicators. The system is numbered 13 on the left.

Fifth system of musical notation. It continues the melody. The tablature shows fret numbers and string indicators. The system is numbered 16 on the left.



'queen elizabeth's galliard' john dowland... continued

19

5 5 7 0 7 6 0 6 (6) 3 2 (2) 0 2 4 5

22

5 5 2 7 5 4 2 0 4 0 2 (2) 0 0 (0) 2 0 1

25

0 0 0 4 0 7 (0) 0 7 (7) 0 0 (0) 2 0 1 5 7 5 7 7 5 3 2

28

(2) 3 2 (2) 0 2 4 4 5 5 7 5 2 3 2 4 5 0 2 0 2 0

31

7 5 4 2 0 (0) 2 4 0 2 0 3 0 (0) 2 0 1 2 2 0 0 0 0 0 0 0 0 0 0 0 0

So now you are playing like Mike, why not

## track info

### tracks 31-34

Geoff Whitehorn goes Stateside with this look at Mike Bloomfield's playing

- 31. Introduction
- 32. Full track
- 33. Backing track 1
- 34. Backing track 2

© 2001 Widdie Music

## rating info

beginner easy moderate hard



### rating: easy to moderate

Just below medium: the riff itself is quite simple and most of the blues licks here are pretty straightforward. The only problem will be the fast pace - things will take a while to get up to speed!

## meet your guitar tutor geoff whitehorn

A busy session and touring musician, Geoff has been the star of many a London Music Show with his scorching Marshall amplification demos. His recording and touring career has included work with The Who, Roger Waters, Procol Harum, Vanessa-Mae and Paul Rodgers. On his days off Geoff is often to be found shopping for toys with Phil Hilborne!

# mike bloomfield

## 'BORN IN CHICAGO'

# 20th anniversary tribute

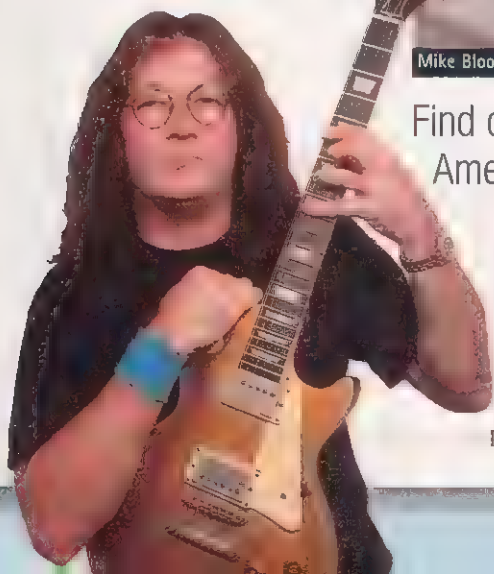
Mike Bloomfield

Find out why the late Mike Bloomfield was considered one of America's finest white blues players...

It's always amused me that the British blues boom during the 60s represented the likes of John Mayall and Co selling back to America something that was theirs in the first place. Blues had been largely overlooked by the white population of the US and so here was

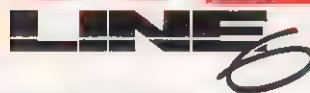
something relatively new for the then current youth culture to get their teeth into. Hendrix acted as a supreme go-between, too, finding fame on this side of the pond and going back Stateside in a blaze of blues-fired glory.

There were exceptions to the rule in the US, though, and possibly the most notable was the Paul Butterfield Blues Band - as near as dammit a





sound like him? Turn to Page 63 for your pod settings



sort of American version of The Bluesbreakers. The guitarist in the Butterfield Band was Mike Bloomfield, who was seen as the closest equivalent to Clapton that America could boast. Bloomfield achieved a sort of cult following, but alas was a troubled soul and he died tragically 20 years ago this month. So, by way of a tribute, we're proud to bring you 'Born in Chicago' as a representation of the man's work.

There were two guitarists in the Butterfield Band - Mike and Elvin Bishop - and hence this month's transcription has two distinctly different guitar parts - three if you take the 'riff' separately. I would encourage everyone to tackle both rhythm and lead parts, as the information you'll learn along the way is invaluable - and what's more, it's loads of fun, too!

Less experienced players will get their jollies with the rhythm part. It's not too difficult and it's a worthwhile lesson in 'riff blues' accompaniment. Look at the chordal part first and try to get it so everything comes in spot on time. When you feel comfortable with the chords, move on to the riff part of the other guitar. If you are still on the nursery slopes as far as the pentatonic scale is concerned, you'll find that you're on pretty familiar ground when you start working with this part. The single-note accompaniment follows the chord changes faithfully, so the way to learn the part is to split it into three sections and learn each 'chord' independently. When you're sure-fingered enough to play through each section without making any goofs, try sticking them together one at a time. There's a backing track on the CD for you to play the rhythm part

## sound advice

### geoff's gtCD gear

For the lead guitar on this track I used my Sid Poole Telecaster clone (front pick-up Seymour Duncan Vintage stack, back pick-up Seymour Duncan Lil' '59 w'ired in parallel). For the rhythm guitar I used the same guitar on the neck pick-up. The Marshall JMP-1 settings were as follows

Lead: Channel	Gain	Bass	Mid	Treb	Pres	B/sft
OD1	8	4	-2	6	6	In

Rhythm: Channel	Gain	Bass	Mid	Treb	Pres	B/sft
OD1	6	4	-1	6	6	In

In the special effects department, I used 12 secs of reverb from my Roland SRV-3030. The stereo picture on the gtCD is made up so that Elvin Bishop is in the left channel and Mike Bloomfield is on the right.

exclusively. It may take a while to build things up to speed and if you have a metronome or drum machine it would be worth you starting to put things together at a reasonably slow tempo, speeding up very gradually until you are fit enough to tackle the backing track.

Those of you who want to tackle the solo and lead fills shouldn't ignore the 'riff' accompaniment, either. This is the part to bring up to speed before you explore anything else.

The fills in the verse section of the song have to be inserted into the riff and it's darned good practice to swap from one to the other fluidly. Once again, watch the tempo; playing at even this fairly modest speed means that you have to think quickly when moving from one part to the other.

There's nothing too technically scary in the

## jargon buster



### ■ riff blues

A blues which relies on an accompaniment made up from a repetitive figure either instead of or as well as a chordal part.



■ REMEMBER terms and signs are fully explained on page 89

### born in the USA

The Butterfield band in concert

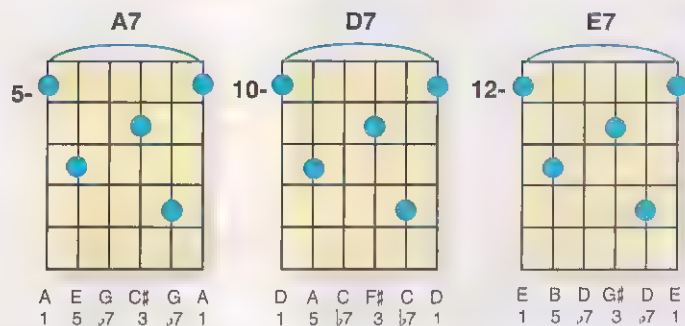


chuck boyd/retiens



*So now you are playing like Mike, why not*

'born in chicago' rhythm chords

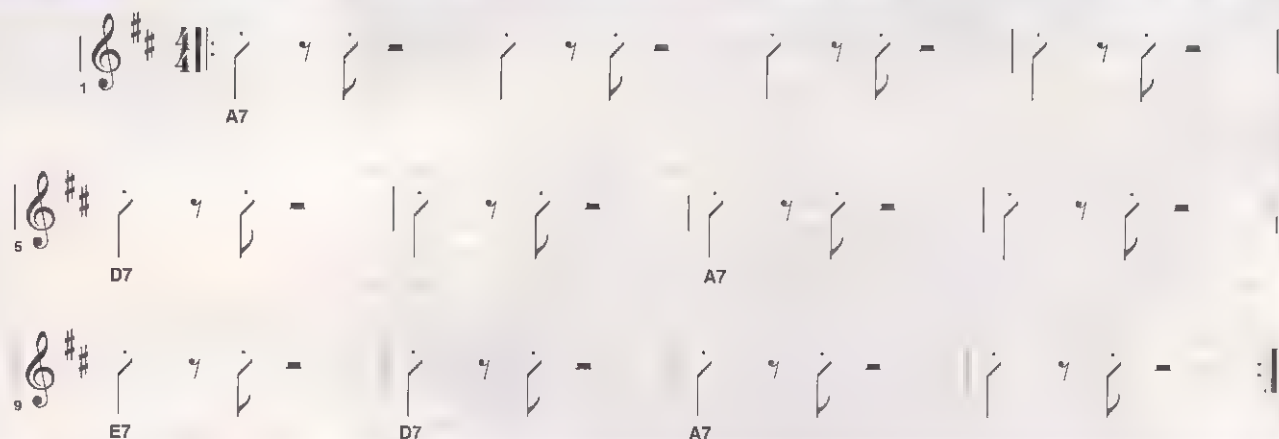


lead part to this track. The fills and solo stick pretty much faithfully to the minor/blues pentatonic scale and it's only the tempo at which they're delivered that you should have occasion to watch out for.

As ever, watch out for the bends and make sure they're in tune, absolutely nothing sounds worse than an out-of-tune bend - flat or sharp, there's no excuse, so take your time to make sure they hit the spot every time.

Best of luck with 'Born in Chicago' - it's a worthy example of one of the influential pioneers of modern blues guitar. When I hear players such as Robert Cray I'm sure I can hear Bloomfield's influence lurking in the background. Have fun! **gt**

'born in chicago' rhythm guitar



mike bloomfield 'born in chicago'

Born In Chicago Words and Music by Nick Gravenites © 1986 Warner-Tamerlane Publishing Corp, USA ©  
Warner/Chappell Music Ltd, London W6 8BS  
Reproduced by permission of International Music Publications Ltd.





sound like him? Turn to Page 63 for your pod settings

LINE 6

mike bloomfield 'born in chicago'... continued

9

gliss gliss gliss gliss

CO CO S CO CO S CO CO S CO CO S

7 7 5 3 4 5 5 7 5 6 7 7 7 5 6 7 7 5 6

E7 D7 A7

13

gliss gliss 3 vib 3 vib

CO CO S CO CO S CO BU CO CO BU CO CO

7 7 7 5 6 7 7 7 5 6 7 (9) 7 5 7 5 7 (9) 7 5 7 5

17

gliss

CO CO S CO CO

4 4 3 4 5 5 8 (10) 5 7 (7) (9) 7 5 7 5 7 5

D7 A7

21

gliss 3 vib 3 vib gliss

CO CO S CO CO CO CO CO H CO CO H S

7 7 5 3 4 5 5 5 5 5 7 5 5 5 7 7 5 6

E7 D7 A7

25

gliss 3 vib 3 gliss

CO CO S CO CO BU PO BU PO S S

7 7 7 5 8 7 7 7 (9) 7 5 7 5 5 8 (9) 5 8 5 8 10 (10) 8



**mike bloomfield**  
'born in chicago'

*So now you are playing like Mike, why not*

mike bloomfield 'born in chicago'... continued

29

gliss

CO CO S CO CO

slow BU slow BU

5 4 5 4 3 4 5 5 7 (9) 7 5 7 5 7 (9) 7 5 7 5

D7 A7

33

gliss

CO CO S CO CO CO CO H CO CO H S

vib vib

3 3

7 7 5 3 4 5 5 5 5 5 7 5 5 5 7 5 6

E7 D7 A7

37

gliss gliss gliss gliss

CO CO S CO CO S CO CO S CO CO S

7 7 5 6 7 7 5 6 7 7 5 6 7 7 3 4

41

gliss gliss gliss gliss

CO CO S CO CO S CO CO S CO CO S

5 5 3 4 5 5 5 6 7 7 5 6 7 7 5 6

D7 A7

45

gliss gliss gliss gliss

CO CO S CO CO S CO CO S CO CO S

7 7 5 3 4 5 5 5 6 7 7 5 6 7 7 5 6

E7 D7 A7



sound like him? Turn to Page 63 for your pod settings

LINE 6

mike bloomfield 'born in chicago'... continued

49

gliss

CO CO S CO CO

slow BU PO

BU CO S

7 7 7 5 6 7 7 19 (21) 19 17 19 17 19 19 (21) 19 17 19

53

gliss

CO CO S CO CO

H H H H H

15(15)15(15)15(15)15(15)15(15)15(15)15(15)15(15)15(15)15(15)15(15)

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

5 5 3 4 5 5

D7 A7

57

CO CO CO CO CO CO

H CO CO H slow BU

7 7 5 3 4 5 5 5 5 5 7 (7) 5 5 5 7 (7) 7 (9)

E7 D7 A7

61

gliss

BU BSS BU BU CO

BU S BU

PO BU

7 (9) 7 5 7 5 7 5 7 (9) 7 (9) 5 7 5 7 5 7 (9) 5 8 5 8 10 10 8 10 (12) 10 8 10 8 8 8 10 (12) 10 10

65

vib

gliss

CO CO BU PO PO PO BU (BSF) LD PO S

(12) 10 8 10 10 (10) 8 10 8 8 (10) 8 (8) 7 5 7 5 7 5 7 9 7 5 18 17 17 17 19 19

D7 A7



**mike bloomfield**  
'born in chicago'

*So now you are playing like Mike, why not*

mike bloomfield 'born in chicago'... continued

60

gliss

wide vib

BU PO PO S BU PO BURPB-LD PO

20(22) 20-17-20-17 19 7 5 7 (9) 7 5 7 5 5 7 5 7 5 7 5 7 5 7 5 6

E7 D7 A7

73

wide vib

gliss

CO CO CO CO BU RPB-LD S

7 7 7 5 6 7 7 7 (9) (9) (9) (9) 9 (9) (9) 7 5

77

CO CO BU BSS BU BSS

5 5 5 5 7 (9) 7 5 7 5 7 (9) 7 5 7 5

D7 A7

81

gliss

vib

gliss

CO CO S CO CO CO CO H CO CO H S

7 7 5 3 4 5 5 5 5 7 (7) 5 5 5 7 7 5 6

E7 D7 A7

85

gliss

vib

CO CO S BU CO BU CO BSS BU PO

7 7 7 5 6 7 (9) 7 5 7 5 7 (9) 7 5 7 5 7 (9) 7 5 8 5





*sound like him? Turn to Page 63 for your pod settings*

# LINE 6

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for a five-stringed bass. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a glissando (gliss) and vibrato (vib) marking. The bass part includes fret numbers (8, 10, 15, 17) and a "BU" (bend) marking.

99

D7

vib

vib

A7

wide vib

BU

15-17

BU

15-17 (17)

BU

7 (9)

slow LD

(9) 7

93

E7

D7

A7

8va

(8va)-----

BU BU BU BU BU CO BU BU BU BU BU S

17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17)

101 D7 A7

105

Loco vib

gliss vib

vib vib

5 5 (5) 5 5 3 3 3 (3) 3 2 2 (2) 2 2 (2)

E7 D7 A7 A7



mike bloomfield 'born in chicago'.. continued

109

gliss gliss vib

gliss gliss vib

gliss gliss vib

gliss gliss vib

S S

5-7 5 (5)

5-7 5 (5)

5-7 5 (5)

5-7 5 (5)

113

gliss gliss vib

gliss gliss vib

gliss gliss vib

gliss gliss vib

S S

10-12 10 (10)

10-12 10 (10)

5-7 5 (5)

5-7 5 (5)

D7

A7

to fade

**missed an issue of gt?**

Don't despair if you're hankering after that transcription in the issue you managed to miss! Order back issues of **gt** on the number below...

September 2000



'Rock and Roll' like Jimmy Page with September's main transcription of the classic Led Zep number, then 'Do It Again' with Steely Dan. Plus, jazz, acoustic and more!

February 2020



November's **git** boasts a full transcription of Dire Straits' stadium-pleaser 'Romeo and Juliet' as well as the acoustic whirlwind 'Stormseeker' and Reef's 'Place Your Hands'.

11/15/2011 12:50 PM 11/15/2011 12:50 PM



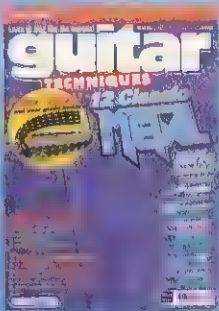
Jazz maestro Joe Beck recorded an exclusive track for **git** in November's issue – and it's here transcribed in full. Plus, BB King, Bryan Adams, Eric Johnson and all the usual workshops!

## December 2000



Crank up the amp and indulge yourself with **gt's** tribute to arguably the greatest guitarist of them all, then go back to 1976 with a classic by The Boys from Thin Lizzy.

W. K. C. Chan



It's full-on metal in the Winter issue of **guitar** — you'll find 12 classic guitar riffs by axemen as diverse as Van Halen, Yngwie Malmsteen and the scary George Lynch.

January 2001



Hank's the man in January's **git**, with a full transcription of The Shadows' 'Apache'. Plus, another exclusive masterclass for **git** readers – this time with acoustic virtuoso Clive Carroll.

call our hotline on **01458 271116** or e-mail [backissues@futurenet.co.uk](mailto:backissues@futurenet.co.uk)

Each issue is £4.50. Add £1 for postage in the UK, £2 for Europe, £3 for rest of world



You've landed at the

# POD TONE TRIP

When you're learning a new tune, it helps to have the right sound. Besides, it's way more fun! POD, from Line 6, give you instant access to all those great classic tones you've been waiting for. Here are suggested settings to get you started with this month's transcriptions. Once you've dialled these in, feel free to tweak away to match them up perfectly with your guitar. These patches are available for download in an emagic® SoundDiver™ library at [www.line6.com](http://www.line6.com).



## Line 6 POD Setting

### 'Die To Live'

**Tommy Vai**

(Bridge Humbucker)

amp model:	Modern Hi Gain #2
drive:	10
bass:	10
middle:	10
treble:	8
channel vol:	3
reverb:	2
effect:	Delay
effect tweak:	5
Additional Tap Settings (Tap +)	
Distortion (Drive):	On
Delay Feedback (Bass):	0
Delay Level (Mid):	3
Presence (Treble):	On
Drive/Boost: (Ch Vol):	Off
Tap Tempo:	61

### Vintage Vinnie Moore

**Circa Meltdown**

(Bridge Humbucker)

amp model:	Rectified
drive:	8
bass:	8
middle:	6
treble:	10
channel vol:	5
reverb:	0
effect:	Delay
effect tweak:	5
Additional Tap Setting:	
Tap + Distortion (Drive):	on

### 'Born In Chicago'

**Paul Butterfield**

(Bridge Single Coil)

amp model:	Tweed Blues
drive:	6
bass:	8
middle:	8
treble:	9
channel vol:	5
reverb:	5
effect:	Bypass

#### Bonus Tone

### Black Face Blues

**Based on a 64 Fender Deluxe Reverb.**

(Perfect for cool late night blues on neck/single coil, or a hot funk crunch on bridge/single coil)

amp model:	Black Panel
drive:	7
bass:	8
middle:	10
treble:	10
channel vol:	5
reverb:	4
effect:	Delay
effect Tweak:	5
Additional Tap Setting:	
Tap + effect tweak	
(delay time):	0

### Got POD Original?

The version 2.0 EPROM Upgrade Kit is now available at your Line 6 dealer. Get all of the functionality of POD 2 for only £39 suggested retail.

## line 6 info

For info deep d've on POD™ and the entire family of critically acclaimed products from Line 6™ - AX2™, FlexTone™ series, new Spider™ series guitar amplifiers, and the innovative Stomp Box Modellers - visit [www.line6.com](http://www.line6.com) or call 01788 821600. email: [euroinfo@line6.com](mailto:euroinfo@line6.com)

Line 6, AX2, FlexTone, Spider & the Line 6 Logo are trademarks of Line 6, Inc.

©2000 Line 6, Inc.



## track info

### tracks 35-37

Guthrie Govan stays on the African trail, demonstrating a few interesting solo ideas

35. Introduction

36. Full track

37. Backing track

© 2001 Middle Music

## rating info

beginner easy moderate hard



rating: moderate

The time signature may throw you at first, but the theory side of this lesson applies to all sorts of musical situations, and the goal is to make your lead playing more melodic, which can never be a bad thing!



THE ACADEMY OF  
CONTEMPORARY  
MUSIC

tel: 01483 456788  
for details

## meet your gt tutor: guthrie govan

Guthrie spends much of his time teaching at the ACM in Guildford as well as working with his own band. They can be found providing live funk every Thursday night at The Basement round the back of Chelmsford train station. He is an endorsee of Cornford amplification and you can hear his playing on the new Asia album. **gt**



# soloing

## AFRICAN STYLE



Guthrie expands on last month's quasi-African excursion, this time offering a few handy soloing tips...

Last month's offering was a rather tropical-sounding backing track which explored the use of **triads** for creating rhythm guitar parts. This time, we'll be using the same basic groove and harmony as a soloing vehicle – but before we have any fun, we should check out the theory side of things...

### quick recap

The rhythm part we created last month was based on three simple triads, those of C major, F major and G major. You can hear that part isolated on this month's backing track, and you'll note that the guitar is always outlining the three notes relevant to each chord, even though the register and rhythmic feel varies from bar to bar. In other words, when the chord is C, the guitar uses some combination of the notes C, E and G; likewise, it uses F, A and C over the F chord, and G, B and D over the G chord. These are, in a sense, the 'best' notes at our disposal, as they are actually contained in the chords we're using them over,

but adhering slavishly to triad notes feels a bit restrictive when we're soloing and trying to be creative. Maybe it would be nice to have a few 'in-between' notes to play with...

### the major scale

If we pool all of those notes together and put them in some kind of alphabetical order, we find that we've got everything from A to G in there. If we assume C major is the key (after all, it's the chord that starts and ends the tune, and the chord that sounds the most like 'home'), we can arrange the notes starting from there, which yields:

C	D	E	F	G	A	B	C
T	T	S	T	T	T	S	

Looking at the pattern of tones (two-fret intervals) and semitones (one-fret intervals) between these notes, theory buffs will spot the formula for the major scale, that building block of all Western music theory. As it happens, we can use any of these notes over any one of the three chords



utilised in the tune. To see why, we have to dissect the scale a bit more...

### diatonic harmony

The most obvious chord we can obtain from a C major scale is a C major triad (C, E, G), but we can get a more complete understanding of the possibilities within said scale if we move each triad note up by one scale degree (generating D, F and A, a D minor triad) then up by another, and another, until we have a whole set of triads, one starting on each note of the parent scale. The whole thing would look like this:

I C, E, G C major

up one tone to...

II D, F, A D minor

up one tone...

III E, G, B E minor

up one semitone

IV F, A, C F major

up one tone...

V G, B, D G major

up one tone...

VI A, C, E A minor

up one tone...

VII B, D, F B diminished

up one semitone...

I C, E, G C major

A chord progression using these chords exclusively could be described as 'diatonic' – it doesn't venture beyond the confines of the notes contained in that initial C major scale. If we threw in, say, a B $\flat$  minor, that would confuse the whole situation... but don't worry, we didn't throw in one of those and, even if we had, your ear would immediately spot it as 'the chord that doesn't belong'. I think that most people feel, instinctively, that C, F and G sound good together – and now you know why!

### targeting chord tones

Okay – we now have seven notes to solo with. If you look at Exercise 1, you'll see three fretboard diagrams, each depicting a whole neck's worth of C major scale notes, but with certain notes highlighted. In diagram 1a, the black notes are the ones contained in a C major triad, and diagrams 1b and 1c do the same courtesy for the triads of F

### jargon buster



#### ■ triad

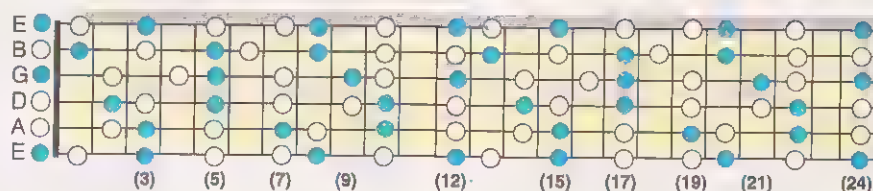
The triad is the most basic chord in music theory, containing the first, third and fifth notes of the major scale or some variation thereof. Dig out last month's issue for a more in-depth analysis...



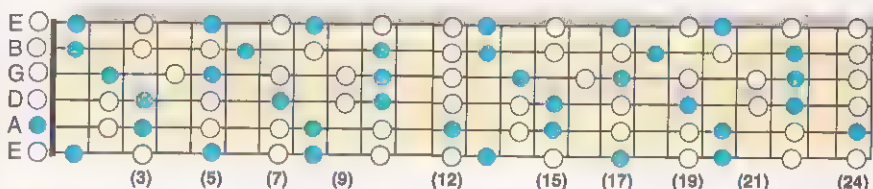
#### ■ REMEMBER terms and signs are fully explained on page 89

### exercises 1a, 1b, 1c c major scale showing chord tones

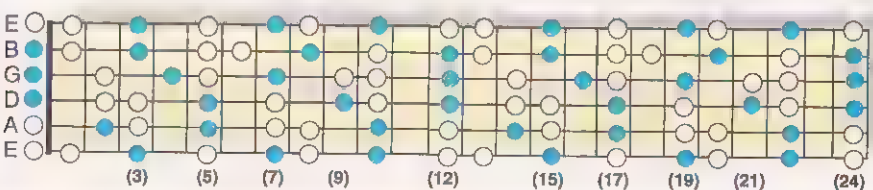
#### Ex 1a – C MAJOR TRIAD



#### Ex 1b – F MAJOR TRIAD



#### Ex 1c – G MAJOR TRIAD



### sound advice

#### guthrie's gtrCD gear

I used my MusicMan Steve Morse guitar run through a Cornford 50-watt head with the Drive and Master set low, the EQ set with everything around 12 o'clock, and the customary Palmer speaker simulator and TLA audio valve EQ.

## gt info

recommended  
listening

Chord-tone playing is an important feature in all areas of music, but if you want to check out this African thing being done properly, my pick of the week is the album *Scenes From My Life*, by the simply formidable bassist Richard Bona.

major and G major. This is where the fun starts... Your mission, should you choose to accept it, is to solo over the backing track using the C major scale. However, rather than wandering aimlessly up and down a scale fingering, you'll find that more melodic results ensue if you try to target the triad notes appropriate to each chord. Experiment with short phrases which start and end with chord tones and don't worry if you get lost, the backing track will dependably churn out those three chords over and over again! To start with, you'll probably want to limit yourself to just a small area of the fretboard, branching out as you build up confidence.

Exercise 2 is a rhythm chart for the track; if you're not comfortable with the 9/8 time

signature, just think 'C two three, F two-three, G two three...' and you'll get a feel for it (9/8 sounds easier than it looks!).

Exercise 3 is a transcription of my solo on the **gtCD**. You'll note that it's largely based on a 16th-note feel, apart from the odd Al DiMeola twiddle (bars 21-22) and the heavy metal lick in bar 10! Note how the sections which should sound more rhythmically interesting use syncopation – they favour the 16th notes which fall between the beats, rather than the more obvious-sounding ones which fall on the beats (the best example of this is in bar 5 – off-beats all the way!).

Have fun, as always, and I promise not to print anything quite this happy-sounding ever again in the pages of this mag... **gt**

## exercise 2 chord pattern



## exercise 3 the solo

8va throughout

gliss

S

GT TAB

12 13 12 15 17 13 13 17 15 13 12 15 12 15 13 12 14 15 13 13 12 12 14 12 14 15 14

1 C F G C F G

gliss

S

H PO

S

12 12 10 13 12 10 12 12 10 12 10 9 10 9 12 9 10 10 10 7 7 8 10

3 C F G C F G

gliss

PO

8 8 12 13 13 12 15 15 19 20 20 17 18 19 17 16 17 15 17

5 C F G C F G





in association with

THE ACADEMY OF  
CONTEMPORARY  
MUSIC

exercise 3 the solo... continued

Exercise 3: The Solo... continued. This section contains five systems of guitar notation, each with a treble clef staff, a six-string fretboard diagram, and a bass line.

**System 1 (Measures 7-8):** Treble clef staff shows eighth-note patterns. Fretboard diagram includes notes 14-14, 17, 14-15-15, 17, 15-17-17, 16, 15, 17, 17, 15, 17, 18, 17, 16, 15, 18. Bass line: C, F, G, C, F, G.

**System 2 (Measures 9-10):** Treble clef staff shows eighth-note patterns. Fretboard diagram includes notes 15-15, 17, 18-18, 18, 15-15, 18, 17, 17-17, 19, 17-20-20-19, 19-22-19. Bass line: C, F, G, C, F, G. Includes a "rake" technique in measure 10.

**System 3 (Measures 11-12):** Treble clef staff shows eighth-note patterns. Fretboard diagram includes notes 20, 20-17-18, 17-18-17-18-20, 18-20-22, 20, 20-17, 20-18-17-18-20, 17-20-19-20-19-17, 20-18-17, 19. Bass line: C, F, G, C, F, G. Includes "PO" and "H POPO" techniques.

**System 4 (Measures 13-14):** Treble clef staff shows eighth-note patterns. Fretboard diagram includes notes 17-17-16-17, 17, 15, 17, 16, 17, 17-14-15-17, 15, 14-17, 15, 14-17-17-16-14, 17-17-15-15, 15. Bass line: C, F, G, C, F, G. Includes "PO", "H", and "gliss" techniques.

**System 5 (Measures 15-16):** Treble clef staff shows eighth-note patterns. Fretboard diagram includes notes 12-13, 12, 15, 13, 13-13-10-13-12-10, 12-12-10, 12, 10, 9-10, 12-9-10, 10, 7-10, 9-7, 10. Bass line: C, F, G, C, F, G. Includes "gliss", "S", and "PO" techniques.





exercise 3 the solo... continued

gliss

S

MU

17 C F G C F G

19 C F G C F G

MU

21 C F G C F G

MU

23 C F G C F G

gliss

S

CO

25 C F G C

Detailed description: This block contains five systems of musical notation for guitar. Each system consists of a treble clef staff with a melodic line, a six-string guitar staff with fret numbers, and a chord progression below. System 1 (measures 17-18) features a glissando on the first staff and a slide (S) on the second. System 2 (measures 19-20) continues the melodic and fret patterns. System 3 (measures 21-22) includes multiple 'MU' (muting) markings. System 4 (measures 23-24) continues the sequence. System 5 (measures 25-26) includes a glissando, a slide (S), and a 'CO' (coda) marking. Chord progressions are indicated by letters C, F, and G below the guitar staff.



## track info

### tracks 38-40

Dave K's final installment in his series on jazz looks at soloing over the minor II V I

38. Introduction

39. Full track

40. Backing track

© 2001 Widdie Music

## rating info

beginner easy moderate hard



### rating: easy to moderate

There are hints of some basic sweep-picking techniques this month which may cause a problem or two if you've never tried it before.

## meet your guitar tutor:

### dave kilminster

■ Dave won the inaugural Guitarist of the Year competition back in 1991 and has been writing for *guitarist* since the first issue. He also has a regular column in our sister magazine *Guitarist* and teaches at the ACM in Guildford. Dave has finally finished (despite breaking a finger!) a pop funk CD called *If the Moon...* with an incredibly talented female vocalist called Chip and a second solo CD is also on the way, a funky little rock thing with Dave singing! Also worth checking out is Dave's playing on the live John Wetton album *Nomansland*, the live Qango album *Boys from the Hood* (available through 'Chasing the Dragon', John Wetton's fan club and featuring drum legend Carl Palmer) and his first solo album *Playing with Fire*.

dave kilminster

# take the lead

## SOLOING OVER THE MINOR II V I



## Welcome to the fourth and final part of our short excursion into the delights of playing jazz

**O**kay, there's loads to get though this month so I'll dispense with the customary waffle and get straight to it. Last month we had a look at some possible chord shapes for a minor II V I in a couple of keys, but you don't just want to play chords, do you? So, today, we're going to try out some soloing ideas – but first the theory stuff...

### the minor II V I

Last month we discovered that the minor II V I has its roots not in the major scale but in the harmonic minor scale. Starting with the note C the harmonic minor scale looks like this:

C	D	E $\flat$	F	G	A $\flat$	B	C
1	2	$\flat$ 3	4	5	$\flat$ 6	7	1

You'll notice from the diagrams below that the scale contains both the II chord (Dm7 $\flat$ 5 – diagram 1) and the V chord (G7 $\flat$ 9 – diagram 3). This means that you can play the same scale for the II and the V chord. You might at this point be thinking 'great, less to learn!', however (there's always a 'however') the idea, when playing over these two chords, is to emphasise or outline the sounds of the chords themselves so that if you were to take away the backing track you could still hear the 'changes' in the solo (as opposed to sounding like someone playing around in one key). So, rather than just thinking in terms of an overall scale shape it's much more beneficial to think in terms of the arpeggio shapes that correspond to each chord shape.

The Dm7 $\flat$ 5 arpeggio is shown in diagram 2, and the G7 $\flat$ 9 arpeggio is illustrated in diagram 4. You should find that by carefully arranging your lines (musical ideas, whatever) to highlight, land on or emphasise these notes (when soloing over the relevant chord shape) then you'll start to sound like you almost know what you're doing!

For the I chord (Cm) try using the scale shape shown in use diagram 5. This is the C Aeolian

### sound advice

#### dave's gtCD gear

I used my custom-made Tele-shaped object which features a swamp ash body b'rd's-eye maple neck and is fitted with Kinman pick-ups (the Stevie Ray Vaughn ones) and D'Addario 11-52s. This went through the Marshall JMP1 with exactly the same settings as Phil normally uses for **gt** lead stuff.

scale (aka the E $\flat$  major scale). As I explained last month, the I chord of C harmonic minor is a C minor major 7 which (apart from a scary name) doesn't sound very resolved like a good I chord should, so it invariably gets replaced with a straight forward C minor chord. There's only one note difference between the C Aeolian and C harmonic minor scale so that's probably quite a good note to aim for when landing on the I chord (although it's not essential).

### the solo

In the **pick-up bar** (and bar 16) I used a technique known as sweep picking. This involves playing (in this case) three notes using the same down stroke, as if you were playing a chord in slow motion. When practising this slowly (after you've tried it a couple of times too fast and found that it doesn't work!) make sure that your fretting fingers come off the strings in succession after you've hit them. The technique itself isn't too difficult, but it does require good left-right co-ordination, which can only really be achieved by practising it at a slow tempo.

In bars 9-16 you'll notice that the piece changes key. Now, it would be very easy for me to write out some more diagrams for you but I've discovered (from years of teaching) that if you work it out for yourselves then firstly it helps you to understand it better, secondly you have a lot more chance of remembering it and, thirdly, it gears you up for being a more self-contained guitarist, able to work through problems and discover things on your own. Therefore, your homework this month is to work out and write down the following:

- 1) the notes of the G harmonic minor scale starting around the 6/7th fret
- 2) an Am7 $\flat$ 5 chord shape (A, C, E $\flat$ , G) and arpeggio shape around the 7th fret

### jargon buster

**pick-up bar**  
Sometimes, rather than have a solo start on or after the beat you may (as in today's tune) have a solo (or drum fill, vocal line and so on) that starts before the band starts. This is generally known as a pick-up bar and shouldn't be confused with that dingy den of iniquity where you ended last Saturday evening after a vodka frenzy!

**REMEMBER** terms and signs are fully explained on page 89

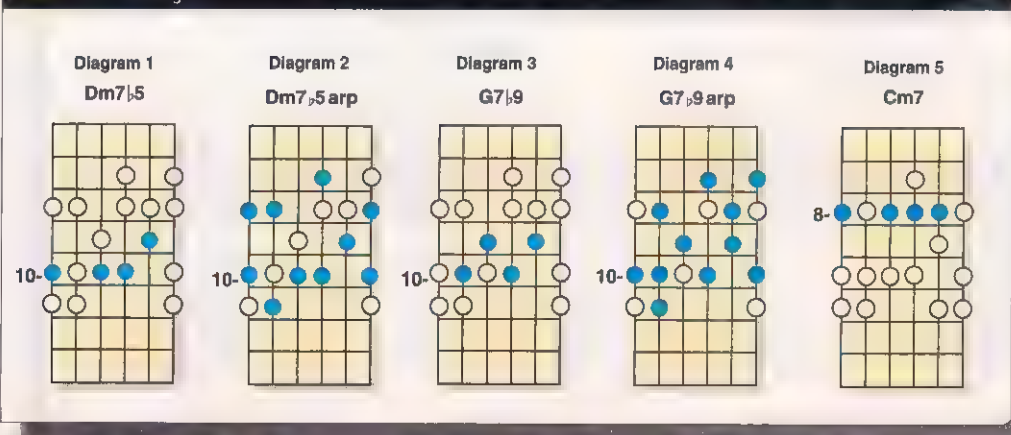
### gt info

#### finding the II V I

Tunes containing major II V I:  
Frosty the Snowman (okay, not a good start!)  
Giant Steps (don't go there!)  
The Girl from Ipanema  
Could Have Danced All Night  
I'm Beginning to See the Light  
It's Only a Paper Moon  
Let it Snow, Let it Snow, Let it Snow.  
Like Someone in Love  
Misty  
Night and Day  
Oleo (don't go there either.)  
Ornithology  
Satin Doll  
Spain (there's an 'interesting new version on the Chick Corea album for solo piano entitled 'Orig'inals').  
Take the 'A' Train  
You Are the Sunshine of My Life (not strictly jazz but a very cool tune nonetheless!)

Tunes containing minor II V I:  
A Night in Tunisia  
Autumn Leaves  
Come Rain or Come Shine  
500 Miles High  
How Insensitive  
The Lady is a Tramp  
Mad About the Boy  
Minor Swing  
Round Midnight  
Stella by the Starlight

minor II V I chord diagrams





#### gt info

#### finding the II V I

Tunes containing both major and minor II V I:

Al. of Me  
Al. the Things You Are  
Black Orpheus  
Blue Bossa  
Body and Soul  
Confirmation  
Dolphin Dance  
Ev'ry Time we Say Goodbye

Fly Me to the Moon (Fly me a Baboon)  
Green Dolphin St.  
How High the Moon  
I Love Paris  
I've Got You Under my Skin  
My Funny Valentine  
On the Sunny Side of the Street  
Solar  
That's Life  
The Shadow of your Smile  
You'd be so Nice to Come Home To

And last, but by no means least, a special little selection of tunes containing both major and minor II V Is and ridiculous titles:

Pithyanthropus Erectus (courtesy of Mr Charles Mingus) and Upper Manhattan Medical Group (written by Billy Strayhorn)

3) a D7b9 chord shape (D, F#, A, C, Eb) also around the same position

Eventually you should do this for all five positions on the neck, that way you'll be able to play over a II V I in any key, anywhere!

Good luck with this month's lesson and, in case you want some real tunes to practise these ideas over (or if you're just not too convinced that this II V I thing crops up very often), have a look at the brief (and by no means comprehensive) list of jazz standards containing this particular change. See you next month! **gt**

#### minor II V I the solo

The solo is written in D minor, starting on the 10th fret and moving down the neck. It features various techniques such as 'Rake', 'gliss', and 'vib'. The chord changes are indicated below the tablature: Dm7b5, G7b9, Cm7, Cmadd9, Dm7b5, G7b9, Cm7, Cmadd9, Am7b5, and D7b9.

minor II V I the solo... continued

11

gliss gliss

S S

8 7 10 7 8 (8) (8)

6 5 7 5 8 6 7 6 7

Gm Gm Am7 $\flat$ 5

14

3

Rake

(7) (7) 6 7 10 8 7 (7) (7)

6 5 3

D7 $\flat$ 9 Gm Gm

17

PO PO PO PO PO PO S

6 6 3 5 5 3 6 3 6 3 5 5 3 6 3 6 3 4 4 3 6 3 6 3 4 6 3 5

Dm7 $\flat$ 5 Gaug

19

gliss gliss gliss vib gliss

3

H S S S S

6 (6) 5 6 (6) 5 6 5 3 4 3 4 (4) 3 5 (5) 5 6 5 6 5 6 5 4 (4) 7 8

Cm Cm Dm7 $\flat$ 5

22

gliss gliss vib

3 3

S S

7 8 7 8 7 6 (6) 6 6 5 4 (4) 5 4 3

Gaug Cm Cm6



## track info

## tracks 41-43

Lee Hodgson gets to grips with his whammy bar in this month's country outing

41. Introduction

42. Full track

43. Backing track

© 2001 Widdie Music

## rating info

beginner easy moderate hard



## rating: moderate

Essentially this is a very simple piece, but the crotchet triplet rhythms and the simultaneous use of hybrid picking plus vibrato arm combination make for a bit of a challenge

## meet your gt tutor: lee hodgson

Lee Hodgson is (MIDI) guitarist with the band Memphis Roots and teaches country (amongst other things) at London's prestigious Guitar Institute. Lee is also Module Leader/instructor for Advanced Instrumental Techniques at London College of Music (Thames Valley University). Lee has written a guitar tutorial, *Hot Country*, plus several grade pieces for Rockschool Ltd. Lee also transcribes and writes a regular column for our sister magazine, *Guitarist*.

**GUITAR INSTITUTE**  
GUITAR SCHOOL

BECTON PRESS

# shaking all over

## TWANG-BAR TECHNIQUES

Duane Eddy

This moody piece could be called 'The Wang-Bar Variations', but I prefer to call it 'Twang Peaks'!

**T**his month's easy offering is fun to play, so why not give it a go? If you ignore the vibrato arm moves then it really is quite straightforward, yet it's the vibrato arm-assisted passages which add much of the flavour, so you may wish to practise the tune first then add the subtleties afterwards. Plus, there are some cool-sounding Mixolydian sixths thrown in as well (see fingerboard diagrams). The main idea here is to create an atmosphere or mood that raises the music to another level (think early evening in some distant desert, or Clint Eastwood strolling around a ghost-town in a poncho and a dirty hat... Get the idea?).

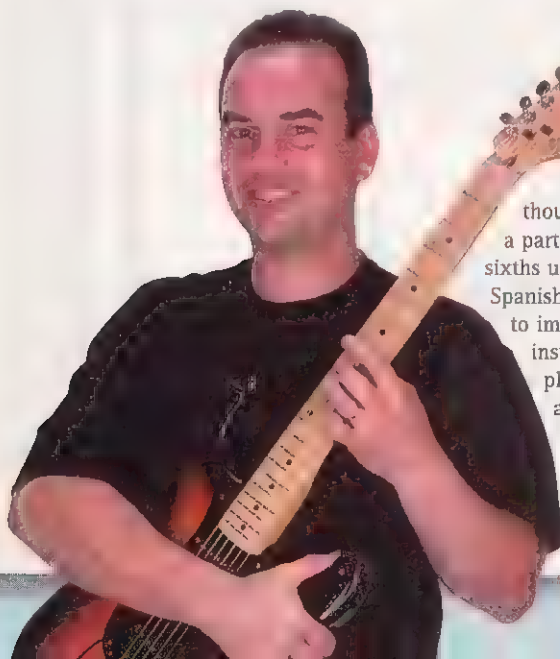
### in the mood

Creating a mood may possibly, though not necessarily, require the use of a particular scale or interval (thirds and sixths usually lend a somewhat Spanish/Mexican vibe), or it might be helpful to imagine or ultimately audition specific instrumentation - imagine this piece played firstly on a Gretsch guitar with a Bigsby, then on a Rickenbacker or whatever (I chose a Strat), where one or the other would undoubtedly strike the right chord for you, so to speak. Then again, maybe

incorporating one or more sound effects may prove beneficial (think of those fractionally detuned piano chords which add to the tension in horror films). Generally speaking, I prefer not to use any effects at all, but once the guitar track had been recorded and brought up in the mix, I found it a little lacklustre, so I imagined how it might sound with a little added shimmer... No sooner had I suggested some form of wobbliness, than Phil Hilborne had all manner of wobbly effects at the ready, including the 3D Tremolo (or Leslie) patch. Immediately, my original part - which was recorded 'dry' - sprung into life! Okay, so on this occasion we felt that the added effects turned the piece into something a bit more special, but whatever works, eh?

### performance notes

The piece is not particularly demanding, although to perform the phrases properly you'll need a firm understanding of triplets. On several occasions there are 1/4-note or crotchet triplets, which involves playing three in the space (time) of two - this quite often happens twice in succession, which is effectively the same as six in the space of four. If you find that at all confusing then the best thing to do is to practise the following: tap your foot steadily while initially counting 4s. Then speak aloud over the top of that, and relatively slowly, 'peek-a-boo-peek-a-boo', with the 'peek' sounding on beats 1 and 3; make sure



## gt info

## the sessioneers

Keyboard: Pete Jacobsen  
 D-drums: Wol Webster  
 Bass: C. Ve Grant

the superimposed verbal stuff sounds even and not one-sided (of course, the phrase has three component parts but it's still reasonable for them to be evenly spaced).

There's also a lesson in subtlety here, with specific regard to vibrato arm usage - don't forget that 'tremolo' is actually a term for sound level or volume changes, whereas 'vibrato' is the correct term for pitch modulation. It's not always feasible to notate or describe all the subtle variations in vibrato arm technique, so just listen to the **gtCD** lesson and see what I've written for each of the parts concerned. Plus, of course, a Bigsby will behave differently to a vintage Strat's vibrato system, while a Floyd-Rose will respond differently to a Steinberger Transtrem and so on. Okay, down to business.

## from the top

At the very start is where you'll find the first of the crotchet triplet rhythms, as described earlier. Observe the initial glide (shown on the tab as a 'TAS', meaning tremolo arm slide) into the A note, played as a harmonic, which sets up a lovely bell-like, chiming run that, rather unexpectedly perhaps, cascades upwards! The whole of the lick heard across bars 1 and 2 is played as harmonics, in fact! The sound should be floaty and airy, with the notes bleeding into each other or ringing together - 'sost' is the Italian abbreviation for *sostenuto*, meaning 'sustain' (we usually just say, 'let ring'). I bet that Chet Atkins has probably played something like this before but, for what it's worth, I heard something similar from Thom Bresh - natural son of Merle Travis, no less! Anyway, rather than play most of a G major scale (as Thom Bresh's lick originally did) I chose a slightly more melodic approach whereby the last note of bar 1 leaps up by a sixth to F#, which acts as the 9th of Em in bar 2. The E note that follows provides a neat resolution, being, as it is, the root of the new chord.

Bar 3 introduces the Mixolydian sixths - this kind of interval appears in so many of my columns simply because it's a staple of country music (and many other styles or musical forms, too). The only tricky thing here is that you're expected to do another swoop/scoop upwards (as at the start) while plucking the notes virtually simultaneously! I'd recommend using hybrid picking technique for such stuff: hold a plectrum between thumb and index finger while plucking with whichever remaining finger(s) seem closest to the string(s) in question. Here, I use my middle finger mostly, although using your third (a) finger is a valid option. So, as regards picking while controlling the vibrato arm simultaneously, you should prepare a fraction ahead by pushing down on the vibrato bar - try gripping the bar between certain fingers as opposed to merely leaning on it

## sound advice

## lee's gtCD gear

I used the bridge and middle pick-up combination on my Squier Hank Marvin Strat (10-46 Picato strings), via a R cord into the clean channel of my Mesa/Boogie Mk II (class A mode - PMEL34s), which was set as follows (p=knob pulled out):

Vol	Master	Bass	Mid	Treb	Pres
7p	2p	3p	4.5	6.7	5

The combo's graphic EQ was shaped as a 'V', and the amp was D'I'd via a Palmer ADIG-LB into the desk. At mix-down, 3D Tremolo/Leslie effects were added from a Lexicon MPX1, while compression from a Presonus DCP8 tamed the peaks.

- just before attacking the string(s), although it should ultimately sound as if it is a spontaneous effect. Incidentally, that's in contrast to a 'strike the note, wait a moment, wobble the bar' approach, which is more in keeping with vintage Hank Marvin style (although nowadays Hank seems to favour the method just described, which

## jargon buster



## ■ lesie

A Leslie is an electro-mechanical device - basically a speaker cabinet containing a rotating speaker (horn) - that is mostly associated with a (Hammond) organ. It produces what is known as 'Doppler-effect', the resultant sound is vaguely akin to that produced by a phaser but it's more complex-sounding and typically involves random speed shifts, effects-wise, which may be either subtle or extreme!



■ REMEMBER terms and signs are fully explained on page 89

## 'twang peaks' chord diagrams

## Chord Diagrams - Rhythm Guitar Ideas

Diagram illustrating various chord diagrams and guitar techniques for rhythm guitar ideas, including G, Em, A7, D, Dm, Bb, Bp, Gm, F (barre), 'Easy' F, C/E, C/E, C, A7(2), and Dadd4 (Piano arr for guitar).

Each diagram shows a guitar fretboard with notes indicated by dots and fingerings by numbers. Some diagrams include a 'TAS' (Tremolo Arm Slide) symbol.

Chord diagrams shown include:

- G**: Fretboard diagram with notes G, D, G, B, G. Fingering: 1, 5, 1, 3, 1.
- Em**: Fretboard diagram with notes E, B, E, G, B, E. Fingering: 1, 5, 1, 3, 5, 4.
- A7**: Fretboard diagram with notes A, E, G, C#, E. Fingering: 1, 5, 7, 3, 5.
- D**: Fretboard diagram with notes D, A, D, F#. Fingering: 1, 5, 1, 3.
- Dm**: Fretboard diagram with notes D, A, D, F. Fingering: 1, 5, 1, 3.
- Bb**: Fretboard diagram with notes Bb, F, Bb, D, F. Fingering: 1, 5, 1, 3, 5.
- Bp**: Fretboard diagram with notes Bb, F, Bb, D, F. Fingering: 1, 5, 1, 3, 5, 1.
- Gm**: Fretboard diagram with notes G, D, G, Bb, D, F. Fingering: 1, 5, 1, 3, 5, 1.
- F (barre)**: Fretboard diagram with notes F, C, F, A, C, F. Fingering: 1, 5, 1, 3, 5, 1.
- 'Easy' F**: Fretboard diagram with notes F, A, C, F. Fingering: 1, 3, 5, 1.
- C/E**: Fretboard diagram with notes E, C, E, G, C, E. Fingering: 3, 1, 3, 5, 1, 3.
- C/E**: Fretboard diagram with notes E, G, C. Fingering: 3, 5, 1.
- C**: Fretboard diagram with notes C, E, G, C, E. Fingering: 1, 3, 5, 1, 3.
- A7(2)**: Fretboard diagram with notes A, E, A, C#, G. Fingering: 1, 5, 1, 3, 7.
- Dadd4**: Fretboard diagram with notes D, F#, G. Fingering: 1, 3, 4.

Additional notes: \*\* avoid doubling 3rds



## 'twang peaks' chord chart

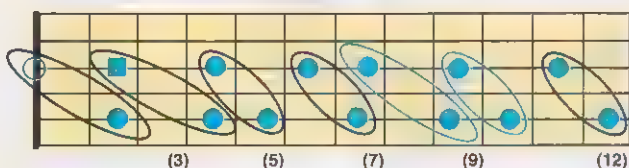
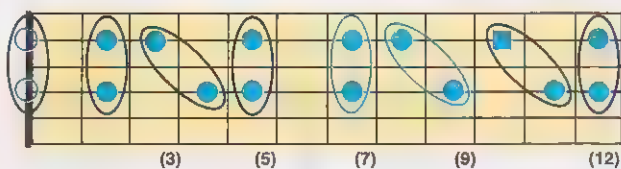
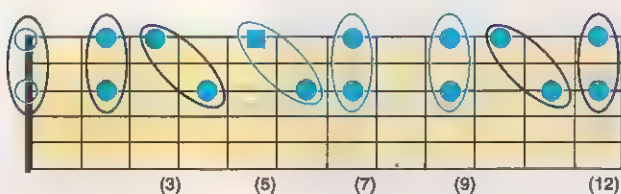
4/4 G | Em | A7 | D |

5 Dm | B $\flat$  Gm | F C/E | D |

9 Dm | B $\flat$  | F C | D ||

## 'twang peaks' mixolydian sixths

## A Mixolydian Sixths



= moves used in this piece

is more reminiscent of Jeff Beck or Allan Holdsworth.

## in theory...

If the theory of diatonic sixths interests you, then note that the stuff heard in bar 3, for A7, begins by using A Mixolydian sixths that come, as you'd expect, from the parent scale of D major - the temporary key centre, or borrowed tonality, is D major for a short while... Notice that the actual appearance of a D major chord serves only to justify what has just taken place. Although the tune is essentially in G, it seemed appropriate to create an interesting mood via the key changes as heard; the most dramatic change is achieved by minorising the D, which then sees the introduction of the VI chord of the key of Dm, namely, B $\flat$ . Then there's the relative minor chord of that - which is Gm, of course... That subsequently drops a tone to F (as if the tune were suddenly in F major), passes through C/E - a slash chord that in this case is simply a C chord with an E bass note - and we land on D major (again!) That's re-minorised, so to speak. Notice how the piece seems to finally resolve quite nicely on D major, yet at the beginning we were in G major! If you're into composition, then note that key transitions and modulations are the stuff of movie music - which is often based upon proven classical compositional techniques - and wasn't I after a Western movie-vibe in the first place? Exactly!

In bar 5 there's a double slide, by which I mean pushing down the vibrato bar while manually sliding a moment later, too. It's a bit more characterful than either method alone. By the way, in bar 8 there's a lovely Dadd4 sound which I'm sure I never played, so it was probably our genius pianist, Pete Jacobsen, who intuitively suggested a 'moody' chord (see chord diagrams), which he did without being asked or told - guys like Pete are always in demand because, apart from having unfathomably good technique, he is unbelievably creative along with it. Grrr!

Enjoy the piece and I'll see y'all next month! **gt**

## gt info

## further listening

Masterful vibrato arm users include Jeff Beck, Allan Holdsworth and Steve Vai, while not forgetting early twangsters Chet Atkins, Duane Eddy and Hank Marvin, of course!

## 'twang peaks' sixths

A mixolydian sixths come from the D major scale :

(1) D F# Interval of a sixth

(2) E G

(3) F# A

(4) G B

(5) A C# Tonal centre (A mixolydian)

B D

C# E

D F#

Key centre (D major)

'twang peaks' the solo

Nat harms

$\text{♩} = 110$  *sost.*

gliss 4 1 4 1 4 1 4 1

Clean vibrant tone *mf* TAS Nh Let ring

TA LD/LB 12 (12)

GT TAB 12 7 12 7 12 7 7

1 G Em

gliss 3 3 3 3 3 3 3 3

*m* etc TAS CO PO TALD/LB CO TAS TAS + S

9 7 5 8 7 9 7 9 7 10 7 8 (7) (8)

3 A7 D Dm

3 vib 3 gliss

TA vib H H S (Let ring)

3 3 2 0 1 (1) 0 3 0 (0) 2 0 3 5 0 (5)

6 B $\flat$  Gm F C/E D (piano plays Dadd4)

wobbly vib gliss 3 gliss

TAS TA vib PO (CO) H S

6 (6) 6 5 3 1 (1) 0 3 2 (2) 5 4

9 Dm B $\flat$  F C D



## track info

## tracks 44-46

It's all-out rock for Shaun Baxter this month with a demonstration of lead guitar

44. Introduction

45. Full track

46. Backing track

© 2001 Widdie Music

## rating info

beginner easy moderate hard



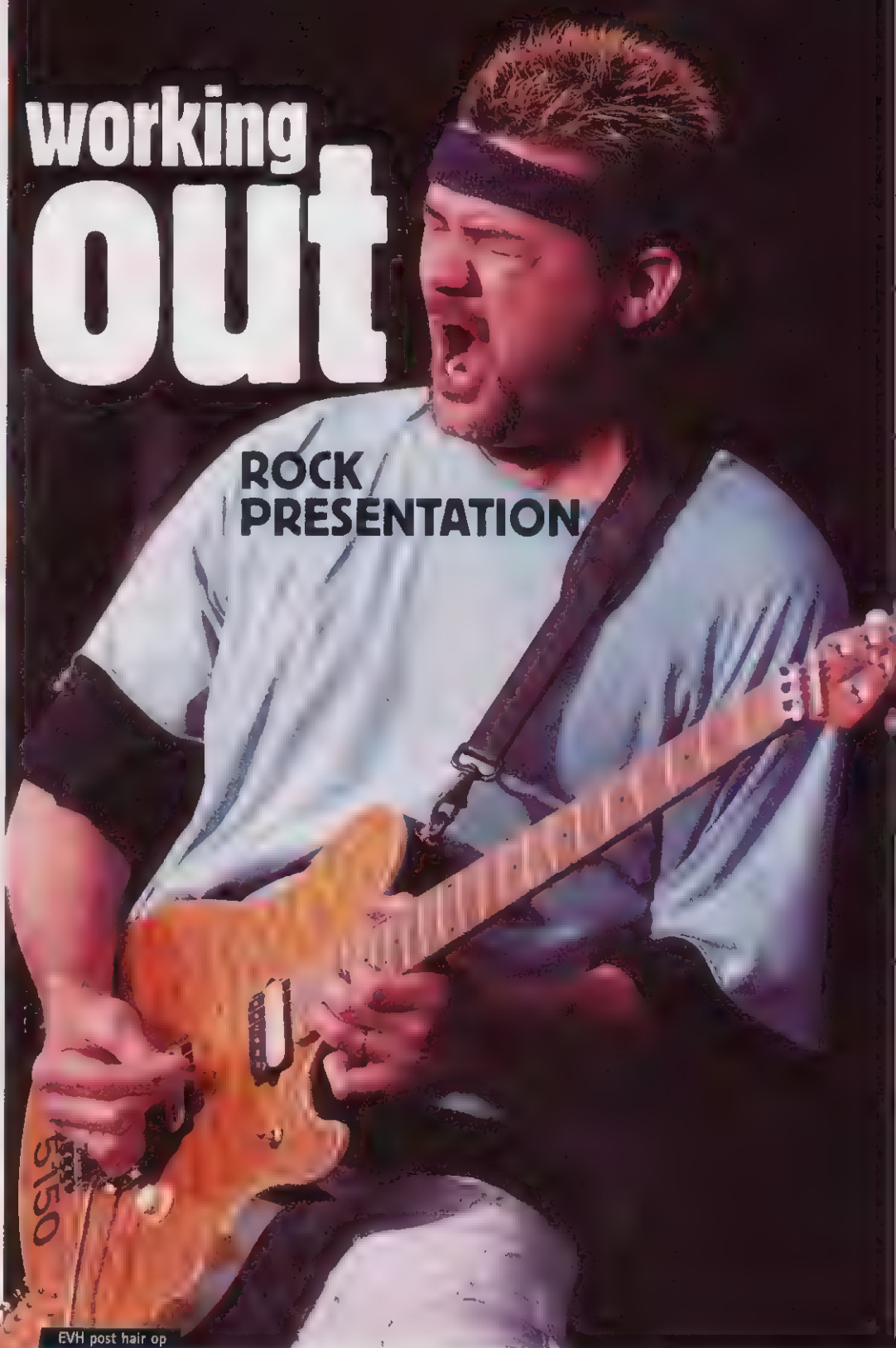
## rating: hard

This study doesn't require a tremolo arm, and it also doesn't require you to play fast. Instead, it relies on specific areas of control that will not sound right unless you execute them correctly. So no re-fingering please (in order to make things easier for yourself), because that would defeat the object of the whole exercise.

meet your gt tutor:  
shaun baxter

■ Shaun is Principal Rock Instructor and a founder member of the Guitar Institute in London. After the release of his highly acclaimed debut album *Jazz Metal*, Shaun was voted runner-up as 'Best New Guitarist' in *Total Guitar*'s annual readers' poll and included in *The Guitarist Book of Guitar Players*, which describes his style as "a unique blend of bebop and heavy metal". If you would like more information about Shaun or a copy of his album, send an S.A.E. to Shaun Baxter, c/o The Guitar Institute, The Powerhouse, 74 Stanley Gardens, Acton, London W3 7SD. Or, visit Shaun's official website, [www.shaunbaxter.com](http://www.shaunbaxter.com) where you can order a copy of *Jazz Metal* online

**GUITAR INSTITUTE**  
GUITAR SCHOOL

working  
outROCK  
PRESENTATION

EVH post hair op

Start stretching, because this month instructor Shaun Baxter is taking you for a workout

**A**s a teacher, I am forever being asked about practice schedules and so have grown increasingly inclined to develop exercises or pieces that encompass a whole range of skills in order to maximise the efficiency of practice time. This month's piece is devoted to developing and maintaining the skills required

when playing rock lead guitar in the style of 80s players such as Edward Van Halen and George Lynch. Before composing this study, I wrote down a list of all the things that need to be practised, and then simply sectioned things off accordingly. Consequently, like most technical studies, it's not the most inspiring piece of music in the world, but it does its job.



### palm muting and pinched harmonics

Basically, in this style of rock playing nearly everything played between about the 9th or 7th fret and the nut is either palm muted or 'pinched'. The first eight bars of 'Feel the Burn' (the catchphrase of another star of the 80s who was devoted to working out, Jane Fonda), is devoted to mixing these two particular techniques. To palm mute (marked MU on the transcription), you should pick each note with the side of the right hand resting on the bridge (karate-chop style). Try experimenting with your picking hand position as you play to achieve the best effect. You'll find that shifting a millimetre forwards (towards the pick-ups) will give you a fatter sound. Furthermore, you will get a much more three-dimensional sound if you angle the pick and cultivate a bouncing action with the pick each time you strike a note. Pinched harmonics are created by making three simultaneous points of contact each time you pick a note:

- The pick
- The flesh on the side of your thumb. Try overlapping the thumb's tip much more than you normally would so that it overshoots the pick by about one centimetre.
- The first finger fingernail, which should be curled up so that the shiny face of the nail passes over the string that you are picking.

Generally, remember to pick hard and, again, angle the pick so that the edge is facing more towards the floor. Finally, concentrate on getting as big a contrast as possible between the bassy 'thunk' of the palm-muted notes and the dog-whistle effect of the pinched harmonics. You will get different pitches as you pinch a note on different parts of the string's length, however, I haven't put the precise pitch of the harmonics that are created using this technique because they are so high in pitch - it doesn't really matter.

### tapped harmonics

Bars 9 to 14 are devoted to tapped harmonics, which are created by holding a note down (in the case of bars 9 and 10, the G string at the 9th fret), and then tapping the same string with a finger of the right hand against the actual fret wire of one of the frets further up on that same string. This is quite tricky, and involves tapping very hard but also recoiling from the string just as quickly so that you don't smudge or smother the harmonic. For those of you who went to a public school, cast your mind back to flicking action you used to use with a wet towel on somebody's backside in the school showers. Ooohh, Matron!

### rock presentation

There is a general formula, which I've mentioned before, that you can apply to most things in order to make them sound dynamic enough for rock:

Slide into the **phrase** (up or down), finish the phrase with vibrato and tail off by sliding out of the phrase after vibrato (up or down)

This approach has been used throughout the study. So, in order to avoid repeating myself every paragraph, let me point out now that it's important that you focus on this particular aspect of rock presentation when practising each section of the study.

### pull vibrato

In rock guitar, it's important that you can create tone wide vibrato when you need it. Obviously, you are not duty bound to make your vibrato a tone wide all the time when you play, but, as a technical exercise, that's precisely what I want you to do in the following section.

Bars 17 to 20 are devoted to pull vibrato on all four fingers. You should always pull the G, D, A and E strings down towards the floor when applying vibrato (hence the term 'pull vibrato'). The only exception is the G-string, which is bent upwards instead (pushed), however, you should add pull vibrato to any notes on this string that are not bent.

Note how I make you arrive at each note with a slide. In this scenario, your technique must be strong in order to prevent the notes from sounding too frail, or from creating too much handling noise when trying to add vibrato.

When adding vibrato, don't move the string by grasping with the fingers or pulling down with the arm. Instead, the vibrato action should be produced by turning your wrist. This will only work effectively if your hand is further towards the nut than your fingers (causing your fingernails to move towards the bridge). Your fingers should be locked, as though set in superglue when adding any sort of vibrato or bends to a string. Furthermore, you should remember to mute all idle bass strings by resting on them firmly with the side of the picking hand. Finally, reinforce each finger by using every other available finger behind it. This means that the poor old first finger is on its own, whereas the lucky fourth finger has the other three packed up tight against it, so that all four fingers are holding the string down within the space of two or three frets.

### push vibrato

Generally, when bending or adding vibrato to the B and E strings, you must push up, (hence the term 'push' vibrato), as pulling down will yield vibrato that is a maximum of only one semitone wide. Bars 21 to 25 enable you to practice push vibrato on the B string (again, using a different finger each time). The technique here is very similar to pull vibrato in that the fingers are held rigid again while the movement comes from the wrist (with the thumb sitting on top of the neck). The main difference is that the first finger is not used to push the string up (unless it's the only finger being used). Instead, it is used to 'cover' by resting lightly on the string while overshooting slightly (not too much, only about two millimetres). This finger helps to cut down on noise as you make contact with the lower strings when pushing up with either of the top two strings. Also, the third finger isn't used when

### jargon buster



#### ■ phrase

The parallels between music and language are enormous and, as a spoken phrase is acknowledged as a self-contained entity comprising a combination of words, a musical phrase is the equivalent, using a combination of notes.



■ REMEMBER terms and signs are fully explained on page 89

### gt info

#### further listening

You have absolutely no right to call yourself a rock guitar fan without owning every single album that Van Halen did with Dave Lee Roth. So, go out and do something about it now. Shame on you!



pushing up with the fourth finger (in order to maintain an angle with the left hand). So, when adding vibrato or pushing with the fourth finger at, say, the 12th fret, the second finger should be on the 11th fret (while the third finger is held out of the way) and then the first finger should 'cover' in the manner explained earlier (by also sitting within the 11th fret).

With both types of vibrato, you should watch out for too much neck movement. This is an indication that you are creating the vibrato with your arm and not your wrist. In other words, you will be putting all your energies into moving the string, not the guitar. Finally, listen. Make sure that you are not holding each note too sharp. Give the note a chance to establish itself and then make sure that you release it fully between each pulse.

By the way, you'll probably find that there are two pulses to each vibrato note here. Having to play a set melody like this, while trying to remember to slide in, add vibrato and then tail-off each time, will probably leave you feeling very pushed to cram in all that detail in such a short space of time.

## glissando vibrato

Bars 29 to 32 focuses on another vibrato technique known as glissando, slide or 'jerk-off' vibrato (I can't imagine why!). It is a technique that is often employed when using wide stretches, because it's difficult to get quickly into a bending position (that is, with the thumb sitting on top of the neck). It involves creating a vibrato effect by sliding back and forth over a note (by about a semitone each side). Hit an E note, slide up to F, then back to E<sub>b</sub> and then up to F and then tail off by sliding down the neck. All this has to happen

very fast indeed...

## bending

I find that one of the most revealing things is for a player to have to hold up a bend for an extended period while applying an even vibrato throughout. Many players demonstrate a loss of control at this point, causing the note to 'lose composure'.

## improvised solo

As you can see, I've included an improvised section within the piece (the suggested scale choices are shown in the transcription):

	A	B	C	D	E	F	G
A Aeolian: 1	2	b3	4	5	b6	b7	
	A	B <sub>b</sub>	C	D	E	F	G
A Phrygian: 1	b2	b3	4	5	b6	b7	

## adding taps to bends

Finally, I have included a section that enables you to focus on adding right hand tapping to bends. Even though Edward Van Halen uses the first finger of his right hand for tapping, I suggest that you use your second finger as you can still keep hold of the pick between your first finger and thumb, ready for the next section. These sections will put the pitch of your bends under scrutiny as, if the bend is sharp or flat, so will all the tapped notes. In bars 45 and 46, the vibrato on the tapped note comes from left hand. Next month, we'll be starting a new series looking at something readers of the beginners' column will know about: major II V Is. This series will be taking things a little further, though... **et**

## working out rock presentation

The musical score is presented in two systems. Each system consists of a treble staff, a bass staff, and a guitar tablature staff. The first system covers measures 1 to 3, and the second system covers measures 4 to 6. The notation includes various musical symbols such as notes, rests, and accidentals, as well as guitar-specific notation like bends (marked with 'b' and a curved line), vibrato (marked with 'vib' and a wavy line), and triplets (marked with a '3' and a bracket). The tablature staff shows fret numbers (0-7) and bar lines. The fretboard diagrams show the position of the left hand on the neck, with fingers indicated by numbers 1-4. The first system is labeled 'Am' and 'F#m4/A', and the second system is labeled 'Am'.

working out rock presentation... continued

7

gliss gliss vib gliss

(Ph) S MU (Ph) S MU (Ph) BU (Ph) BU S

5 3 3 2 2 (3) X 5 (7) (7) 6 9 9 (11) 9 (9) 9 (11) 9 9 (11) 9

Fsus4/A E D/E

10

(8va) vib gliss

13 (Th) BU LD S 19 (Th) BU LD 14 (Th) BU LD 12 (Th) BU LD 11 (Th) BU LD S

(9) 9 (10) 9 4 7 7 (9) 7 (7) 7 (9) 7 7 (9) 7 (7) 7 8 7 5 2 5

E D/E D C/D D C/D

13

(8va) vib gliss Loco

17 (Th) BU LD 12 (Th) BU LD 10 (Th) BU LD 9 (Th) BU LD S

5 (7) 5 (5) 5 (7) 5 5 (7) 5 (5) 5 (6) 5 4 1 4 4 4 4 0

C B7/C C B7/C B B/A

16

vib pull vib gliss gliss vib gliss vib

MU S S S S S

4 1 4 2 5 3 4 (4) 16 (16) 5 (5) 17 (17) 6 (6) 18

E/G# B7dim7 B B/A A7/C D7m D7m/D

20

gliss vib gliss vib gliss vib gliss vib gliss vib gliss vib

S S push vib S S S S S S S

(18) 7 (7) 19 (19) 4 (4) 16 (16) 5 (5) 17 (17) 6 (6) 18 (18) 7 (7) 19

B7 B7/D E7m E7m/D7 C C7/E Fm Fm/Eb D D7/F#





working out rock presentation... continued

25

gliss vib gliss vib gliss vib gliss vib gliss vib

S S S H PO BU LD PO rake BU S

(19)-8 (8)-20 9-12-9 10 9-12 12-(13) (13)-12-10 14-(14)-14 13-12 15-(17)

Gm Gm/F E7 A<sup>b</sup>dim7 Am

29

gliss vib gliss vib gliss vib gliss vib gliss vib

S PO S SS S S S H PO S SS S S H H S SS S

17-15 20-(20) 13-18-15-(15) 13-11 16-(16)

20-15-17 13-15-18 16-11-13

Cm7 Cm6 B<sup>b</sup>m7 B<sup>b</sup>m6 A<sup>b</sup>m7 A<sup>b</sup>m6

32

(8va) Loco gliss vib vib vib vib gliss

S H PO S SS S S BU BU BU BU BU BU LD S

9-11-14 11-(13) 11-(13) 11-(13) 11-(13) 11-(13) 11-(13) 11-(13)

G<sup>b</sup>m7 G<sup>b</sup>m6 Fm6

37,41

(improvised solo A aeolian) (A phrygian)

12

Am F<sup>+</sup>us4/A

45

vib vib

BU LD BU T P LD BU T PO LD BU LD PO BU T PO T PO T PO T PO H

11-(13)-11-(13)-14-(14)-(13)-11-(13) 16-(13)-11-(13)-11-9-12-(14) (14)-14-(14)-14-(14)-15-(14)-15-(14)-17-(14)-17-(14)

B<sup>b</sup>m F<sup>+</sup>m



[illegible]

48

B/m

51

Bbmaj7

B7b9/E

Am

The musical score for "The Rose Tree" is presented in two systems. The first system shows the beginning of the piece, with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, and the bass line is indicated by a bass clef and a series of numbers (0, 1, 2, 3) below the staff. The second system continues the melody and bass line, with a "ring" instruction and a dashed line indicating a sustained note. The score is written in a style typical of early 20th-century sheet music.

54

Fsus4/A

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part includes a treble clef and a bass clef. The bass clef part features a series of chords in the left hand, with fingerings 1, 2, 3, and 4 indicated. The right hand part features a series of chords in the right hand, with fingerings 1, 2, 3, and 4 indicated. The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The piece ends with a double bar line.

57

Am

Fsus4/A

[illegible]

60

Am



# reviews

David Mead checks out an assorted batch of the latest releases coming to a record store near you – soon!

## cd reviews

### Eagles

*Selected Works*  
1972-1999  
Four-CD Set  
(Elektra)

A lavishly packaged career retrospective from one of the most successful country rock bands on the planet – if you can really still classify 'Hotel California' as 'country', that is. Included are three themed CDs (Ballads, Early Days and Fast Lane) which look at the very distinctively different genres the band have dallied with over the years, plus a live concert to induce the party faithful to part with hard-earned mulah. Oh, and there are several outtakes and assorted silliness to add further calculability to the whole affair.

One of the benefits of the whole 'best of' thing is to hear familiar tracks in a different context, but – as I've often mentioned before in these pages – best ofs are a terribly subjective business and the rule that you can't please everyone is brought into sharp focus every time somebody attempts it.

The live CD was recorded on 31 Dec 1999 and the eve of the Millennium party spirit is in full force. Hence we find the Eagles

pulling out some older tracks like 'Dirty Laundry' to thrill the assemblage.

Taken as a whole, this is a very good package which provides an essential cross section of a phenomenally successful band's output.



### Martin Taylor

*Stepping Stones*  
(Linn)

As **gt** readers all know, Martin Taylor released his first album on Sony late last year, after

spending around eight years with the Glasgow-based Linn label. This CD represents those Linn years with a fine array of Martin's work from that time. Tracks like 'Johnny And Mary' (the Clio ad theme) and 'Chez Fernand' are representative of Martin's Spirit of Django outfit, whilst solo cuts like 'I Get Along Without You Very Well' explore his solo style wonderfully well.

If you've been entranced by Martin's work for **gt**, this would be a splendid album to introduce yourself to the wealth of back catalogue available.



### Queen

*The Platinum Collection*  
(Parlophone)

Queen's greatest hits packages – one and two – were so extensive in their coverage that one could scarcely believe a third album would be possible. But that's essentially what we have here – a repackaging of the first two albums with the third as a curio-encrusted extra. Included here are excerpts from the Freddie

Wembley tribute with Sir Elton and George Michael in fine fettle, plus Brian May's 'Driven By You' and other assorted Queen solo material.

Freddie receives pride of place in this department with 'Living On My Own' and 'The Great Pretender' making an appearance, plus a couple of tracks from the 'posthumous' *Made In Heaven* album – most notably the chillingly clairvoyant 'Too Much Love Will Kill You'. But it's probably the first two albums that will be of most

interest to the casual Queen fan (if they haven't already got them, that is). Nothing will ever detract from the magnificence of tracks like 'Bohemian Rhapsody', 'Killer Queen', 'Radio Ga-Ga', etc and these first two discs positively sparkle with gems from Queen's glorious past.



### Yes

*Friend And Relatives Vol 2*  
(Eagle)

This seems a bit of a strange concept which is arguably more likely to crop up in hard core fan clubs than on the open market. We all know about

the long and illustrious career of Yes who, along with Genesis and Pink Floyd, form an enduring high tide mark for the excesses of progressive rock during the 70s. We know, too, that recent years have witnessed something of a revival amongst the Yes ranks with new albums positively flowing from the (almost) original, some would say classic, line up of Anderson, Howe, Squire, White plus new Russian chap on keyboards and someone else on supplementary guitar. But this album represents tracks from musicians who once played their part in the Yes circus or, in one case, happens to be the son of one of the ex-members. Like I said, a bit of a strange concept – Yes as a



## gt ratings

The good, the bad and the ugly...

- ★★★★★ excellent: yes, yes!
- ★★★★☆ really good: mmm, nice
- ★★★☆☆ not bad: definitely maybe
- ★★☆☆☆ avoid: ahem...
- ★☆☆☆☆ turkey: oh stoppit!



sort of 'extended family' concept. So, we are treated to a few tracks from various recent Yes albums plus more from Bruford's Earthworks, Adam Wakeman, his Dad Rick, Anderson solo, Howe solo, etc, etc. I'm sure you get the idea. It occurs to me that only fanatics are going to part with their dosh in pursuit of hearing the album, but there's probably no harm in that.



### Brian May

*Furia*  
(EMI)

This is not a solo album as such, it's actually the score from the French movie *Furia*, directed by Alexandre Aja. It's always difficult to assess movie scores - especially when you haven't actually seen the film concerned, which I haven't. Film music is only ever meant to give you part of the picture and never meant to take centre stage, and so any assessment has got to take this into account. As such, Brian May's music here is dark, brooding and atmospheric which I would guess from reading the liner notes, is very much the mood of the film itself. As a standalone piece of work, it's very hard to put into context and, like I've said, unfair to pass judgement in a way. Nice to hear the signature harmony guitars and Brian's distinctive impossible-to-recreate tone in an altogether new context. Gonna have to see the movie, though.



### Aynsley Lister

*Everything I Need*  
(Ruf)

Aynsley Lister is high up on every blues fan's list as man-most-likely-to-on-the-'woke up this morning' pub and club circuit. His live shows always receive praise and the previous album showed extreme promise. This time around, *Everything I Need* finds Aynsley in a far grittier mood. The guitar tone

throughout is enviable, the writing strong and the vocals more mature - in fact there are many pointers to the fact that he is going to remain big news in the relatively small national blues scene.

It's a sad fact that the blues market in this country is almost infinitesimally small and so any success is going to be relatively small, too (though not as small as the jazz scene - don't get me started, etc). Let's face it, even Clapton's 'blues only' tour boasted marginal success... But if you find Master Lister playing at a venue near you, don't miss out - go and witness a young man in possession of some formidable blues chops.



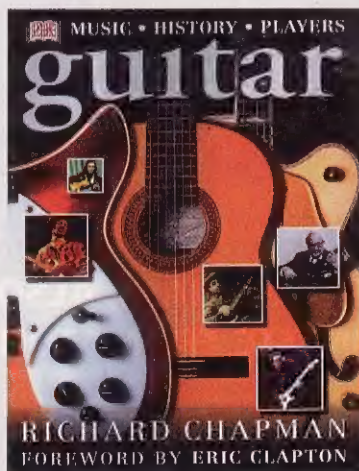
## book reviews

### Guitar: Music, History, Players

Richard Chapman  
(DK)

I'm really glad to note that the guitar has long since entered the 'coffee table' book market. A few years ago we were treated to Tony Bacon and Paul Day's *Ultimate Guitar Book* which was kinda like guitar porn in as much as it featured some truly beautiful looking instruments you just had to drool over (or was it just me?). Richard Chapman's book takes things a stage further as the text outlines the history of the instrument from its inception right up to the present day. His writing is sharp and to-the-point and makes a fascinating study of what could become a very dry subject in less capable hands.

The book has a fairly wide remit, including as it does some examples of African guitar and other



international stylistic accents rather than just concentrating on the already well documented Anglo American story.

There are chapters on experimental rock, jazz, folk, blues and country which are all extensive in their overview of the instrument's progress through time.

If you're fascinated by the guitar's story virtually from day one and yearn to see it illustrated by reference to its landmark players, this book is right for you.

### Once Removed

Neil Finn  
(Sanctuary)

Crowded House songster Neil Finn is a man of very few words - in this book, anyway. So, more of a travelogue than an autobiography, *Once Removed* is a sort of illustrated guided tour of a unique musician's psyche, relying on photographic evidence with scant accompanying text to provide something of an essential insight. Some of the photographs are beautifully scenic, others represent the hand-held urgency of life on the road - all are effective in building up the picture of an enigmatic musician's eye-view of a life on the move.

Fans are likely to find much to ponder over in the course of the book and will doubtless come away feeling that some part of their appetite for info has been sated.



### booked

Neil Finn's tome